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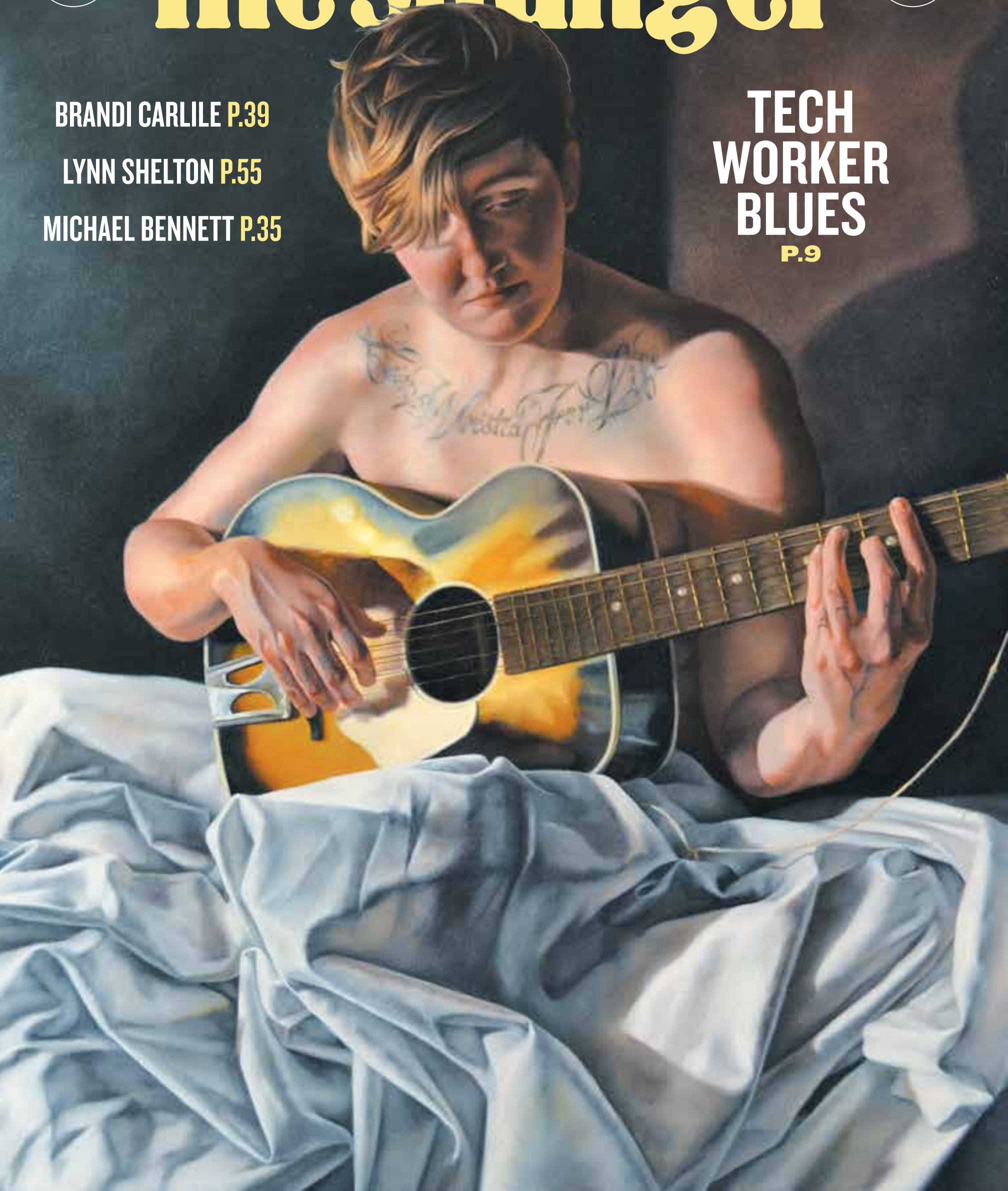
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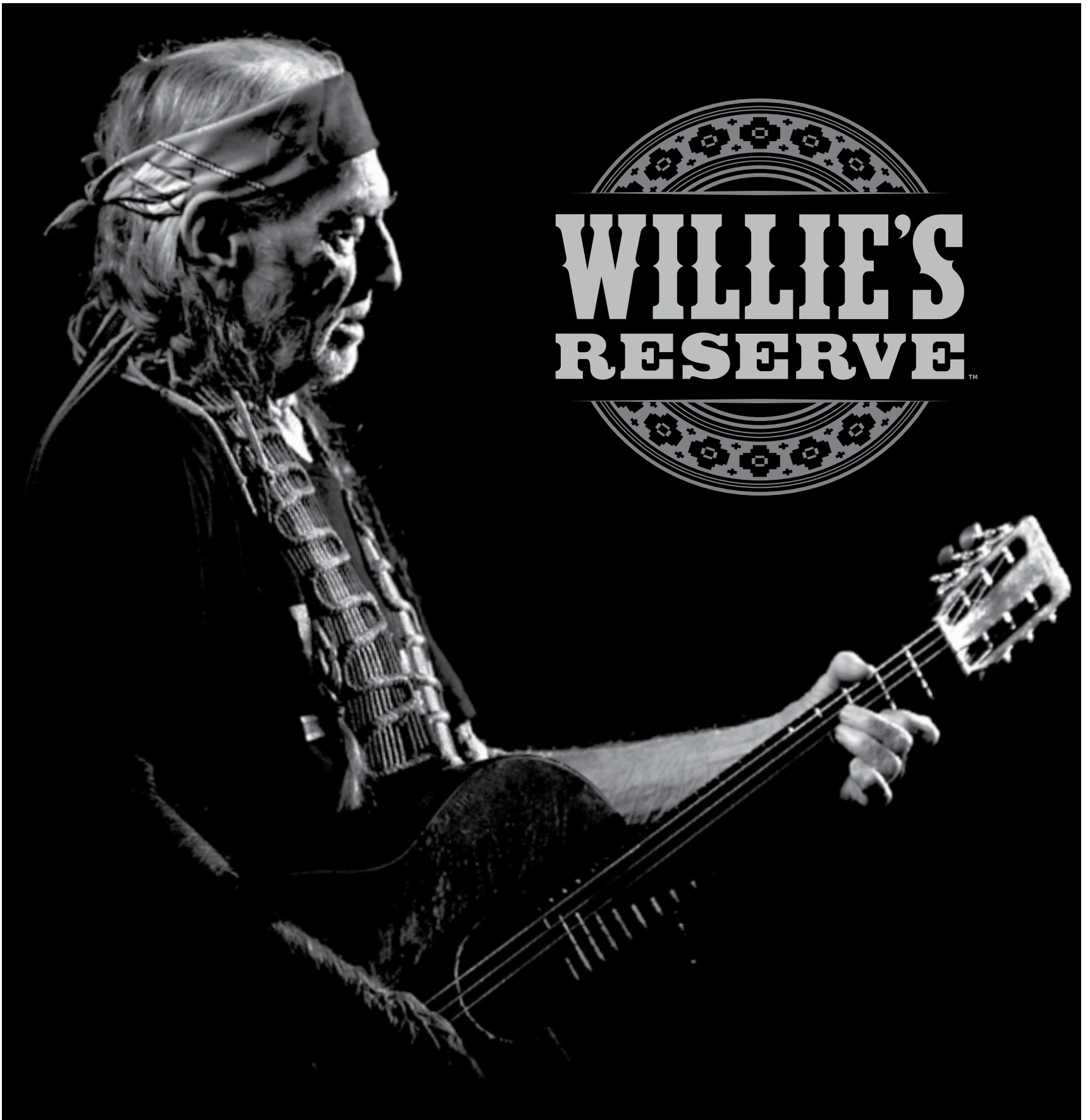
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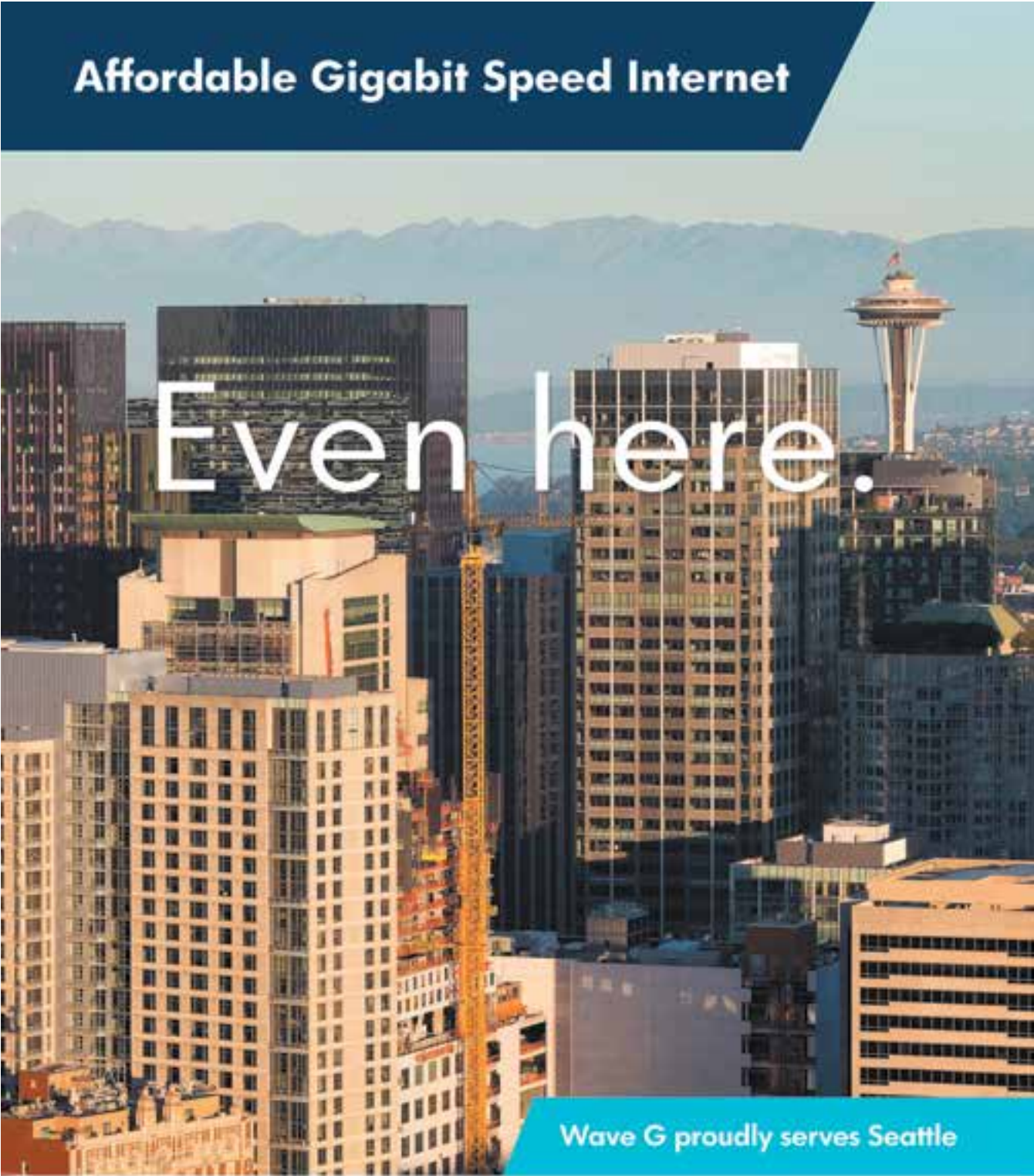
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March 28–April 10, 2018



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THE STRANGER 1535 11th Avenue,
Third Floor, Seattle, WA 98122
VOICE 206-323-7101 FAX 206-323-7203
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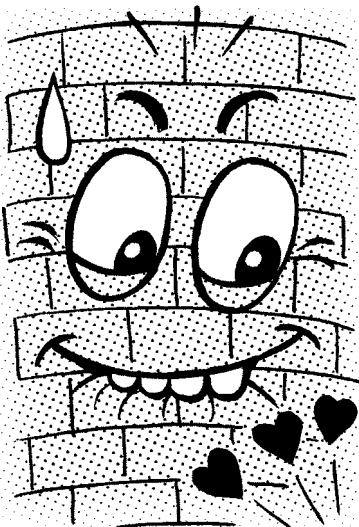
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People Named Rob

Robbie Robertson
Robin Wright
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FORTNIGHT

CONJUGAL VISIT



JOHNNY SAMPSON

He decided early on that we could never be a thing. So I was surprised and suspicious when he reached out to me. Not for long. Soon he was telling me his financial woes. We took turns buying rounds as I waited for him to ask me for money. But he didn't. Soon we were in the alley trying to decipher the graffiti on the walls of the hipster bar. Suddenly we were all over each other. It was intense. It was angry. It was fucking hot! He lifted me up just high enough for him to get inside me. I could hear the people inside the bar through the wall—and just a few feet away on the street. When it was over, we went our separate ways. We haven't seen each other since. Whenever I pass that bar, I think of him and get a little turned on. "ANDREA"

HAD A MEMORABLE SEXUAL ENCOUNTER?

E-mail 200 words or less to conjugal@thestranger.com
(We'll preserve your anonymity, of course.)



SEATTLE WALK REPORT

I, ANONYMOUS



STEVEN WEISSMAN

You trashed me to my face for two days. Your \$215 coat from Nordstrom was reported delivered and yet had gone missing. (Read: Likely stolen from the doorstep where it was probably left.) It came to light during the second day of you berating me that your coat had been (mis)delivered by a private organization—not by the US Postal Service, not by me. Postal workers take a hand-over-heart oath to protect and properly deliver the mail. You've been my postal customer for nearly two years. I've never fucked up like this. I won't take this kind of misguided abuse. It is, *was* actually, your privilege to have packages hand-delivered to you. Until you got unnecessarily nasty to my face. You can hereafter pick up your packages at the post office. **ANONYMOUS**

SOMETHING TO GET OFF YOUR CHEST?

E-mail 200 words or less to
ianonymous@thestranger.com



The cherry trees on the **University of Washington** campus are officially going nuts blooming. In the immortal words of the great poet **Pablo Neruda**, "I want to do with you what spring does with the cherry trees." Or what the cherry trees do to the tourists.

Mayor Jenny Durkan announced that she would support a measure requiring gun owners to lock up their firearms when they leave them in a car or inside the house. As Crosscut reported, this idea explores the "gray area" of local **gun legislation**, as state law generally prevents local governments from passing firearms restrictions. Some state legislators tried to erase the preemption law this last legislative session, but the bill died in committee.

The nonprofit theater company **Harlequin Productions** in Olympia is investigating its own artistic directors for ignoring **sexual harassment allegations** against Israel Horovitz, an award-winning playwright who wrote *Line* and *The Indian Wants the Bronx*, among many other works. All told, nine women accused him of unwanted kissing and groping.

Congress passed a federal law erasing the "**erotic services**" section from sites like **Craigslist**, claiming that cracking down on online sex-work ads will save trafficking victims. The law will almost certainly harm sex workers by forcing them to work in more marginalized locations instead.

Between 2010 and 2016, **women working in technical roles at Microsoft** filed 118 complaints of gender discrimination. The company decided only one of those complaints was "founded," according to court documents reported by the *Seattle Times*.



Gayer, please.

At the first show of his sold-out four-night stand at **Jazz Alley**, the legendary **Burt Bacharach** got uncharacteristically political. About 30 minutes into his two-hour set, while introducing his 1956 song "Mexican Divorce," the 89-year-old composer noted that the last time he played in Seattle, he'd dedicated the song to the people of **Puerto Rico**.

In the wake of Hurricane Irma, he said, "people were dying, didn't have any water, infrastructure, forget it." And now, Bacharach went on, "it's the same situation. Things haven't gotten any better. These are US citizens that live there, right?" Applause—at first scattered, then enthusiastic—followed. "So maybe you could take some

of the money that you're using to build the wall and get some relief down there." The line brought the house down.

An **unidentified bike-share hater** reportedly slashed the brake lines of LimeBike, Spin, and Ofo bikes in downtown Seattle. No word on a motivation for the crime, but

if you see any suspicious Solowheel riders with knives in their hands, call the SPD immediately.

Starbucks plans to spend \$10 million re-designing its paper cups to make them more recyclable and compostable. And hopefully gayer than ever.

On March 14, before an almost-packed **High-line**, revered industrial-psychedelic punks **Chrome** revived some of their most potent anti-hits from the 1970s and '80s. Among

Burt Bacharach brought down the house at Jazz Alley.

them was "3rd from the Sun," which possesses the sickest guitar riff that Black Sabbath's Tony Iommi never wrote. Few rock songs have ever delivered a heavier payload of terminal dread. And it sounded and felt more relevant than ever, 36 years after it was first released. ■



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Andy Wiese swings a tub of seeded oyster shells onto the beach. In four to six years, the beach-grown oysters will be ready to harvest. Hama Hama Oysters, Lilliwaup, Washington. GARRETT GROVE © 2018 Patagonia, Inc.

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All I Wanted Was to Work in Tech

Be careful what you wish for.

BY JON MEYER

ILLUSTRATIONS BY LOVATO

I was willing to do anything to be a part of Seattle's tech scene.

I had been working in restaurants for years. In restaurants, you have to deal with customers all day long, you have to do chores around the restaurant when you're not dealing with customers, you don't

get paid vacations, you don't get any equity in the company, and you don't get many perks. Oh yeah, and restaurants unexpectedly go out of business all the time.

I had friends who worked in tech, and they seemed to have it made. They got all-expense-paid happy hours. They got unlim-

ited paid time off (yes, you read that right—some companies offer unlimited vacation time to compete for talent). They got equity in the company in the form of stock options. They sat around talking about “unicorns” (start-ups valued at \$1 billion). They talked about when they might “vest” their shares.

I'd heard it all and, frankly, I was jealous. All I was vesting were discounted sushi rolls after my shifts.

I needed to taste it for myself. So I made it happen, through hard work and luck. I served my last table. Folded my last napkin. Half-assed my last batch of side

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work. I had wanted out for six years, and after years of countless networking coffee dates, I made it out.

I landed a job in tech.

THE START-UP

It was hot. It was sexy. GeekWire was geeking. Were we a unicorn? Well, we'd had two rounds of funding and were certainly on our way.

We got free lunches on Fridays. We got an arcade machine, a ping-pong table, and beer kegs. We got standup desks and the choice of a Mac or a PC. Lucky Charms? Sometimes. I had made it, and it was exactly how I thought it would be.

At weekly meetings, we would get insights into the company's health, learn about upcoming products, and welcome new hires by having them tell us their favorite movie. We talked about the company's potential to go public. This was a regular topic, as all of us had taken slightly lower salaries than the market average in exchange for shares of the company in hopes that we'd be fantastically compensated when our CEO one day rang that bell on Wall Street. I was living the tech worker's dream.

I worked in marketing. We had our own little bubble—but office space got cramped, and eventually there was only a six-foot-tall folding wall separating my back from the office cafeteria and the ping-pong table. There are no soundproof headphones strong enough to drown out a hundred just-out-of-college sales bros talking just over your shoulder. And there are certainly no headphones you can buy to prevent errant ping-pong balls from bouncing against your head.

But it was crazy! And exhilarating! And a start-up! This is what I'd been wanting.

Then the company moved into a larger space. The craziness subsided a bit (at least we weren't working on top of each other), and new business plans were hatched that were surely going to disrupt our industry. We couldn't be stopped. Our goals were clear. Our motivations sound.

And then a bunch of us got laid off. A friend

and coworker who had knowledge of the layoff had told me what was coming the day before, so it was eerie going into work that day, knowing that the employment reaper was waiting. I exchanged exploratory chats via the company IM to see if others knew, but I got only vague answers back. Looking in people's eyes, I sensed some knew while others were naive innocents about to have a really bad Wednesday.

When the awful hour struck and the "im-promptu" meeting invitation came, those of us who had been cursed made our way to

**We got free lunches,
an arcade machine,
a ping-pong table,
and beer kegs. Lucky
Charms? Sometimes.**

the appropriate conference room. Along the way, employees who were privy to the news beforehand said things like "No, oh no, not you. Why you?"

Our team's expulsion was explained by a cofounder. He was calm and came off as earnest. After our team's meeting, everyone else who got the same news was corralled into the floor's main space for an overview of what things looked like moving forward. As I surveyed the other discarded employees, I saw pregnant coworkers, their hands cupping their stomachs. I saw other coworkers who'd recently started families. There were very smart people who deserved work, their arms folded, their minds racing.

We would get a month's severance pay and three months of health care. We were told to pack our stuff, hand over our computers, and leave quietly.

We did. And then we went drinking.

The survivors joined us at the bar after the news had been shared with them. Some of us were mad. Some were indifferent. All of us were sad we wouldn't get to keep working together. We'd done good work. We'd built a





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community, both within our walls and for our product. But that didn’t matter. Leadership wanted to pivot. Our disrupt wasn’t disruptive enough. The company could still be a unicorn, maybe, but at that moment, they’d decided to chop off part of their horn.

BEING BETWEEN

Even though I’d been working in tech for only 10 months, I figured another job was going to be easy to find. There are a lot of tech companies in Seattle, and I’d already met a lot of people. A friend of mine in the industry got laid off and waltzed into a new job a week later.

I didn’t.

Within a month, I had participated in several exploratory interviews in Seattle and other tech-centric cities. Intriguing as it was, I wasn’t going to move to Denver to market weather-watching sprinklers (although I think it’s a great idea).

I broke down while on the phone with my parents, sobbing heartily as I walked through Magnolia.

Because my salary had been on the lower end, my unemployment checks did their best to cover my expenses, but I was still losing money week to week. My savings got so low, I did something I thought I would never have to do after college graduation: I warned my parents I might have to ask them for money. The guilt and embarrassment of the request, compounded by rejection after rejection following recent interviews, caused me to break down on the phone with them, sobbing heartily while walking through Magnolia’s quaint version of a downtown.

I had never had to make a call like this when I worked in restaurants. Now that I’d pivoted to tech, I had to make the phone call I was raised never to have to make.

While trying to keep my credit-card debt to a minimum, I kept interviewing. I was desperate to differentiate myself from the other candidates. I dropped off cakes to office admins with my résumé and contact information frosted on top. I brought mini-doughnuts to interviews. I passed the test to get certified in Google Analytics on the third try, getting the exact minimum right to pass. Anything to stand out.

I set a date in my mind. If I didn’t have a new tech job by then, I would go back to restaurant work. I had never gotten fired from restaurant work, and I longed for the meritocracy that surrounds it. When you work at a restaurant, from fine-dining to a burger joint, everyone can see whether you’re good at what you do, whether you’ve done your job or not. That isn’t as clear in an office environment where you have hundreds, even thousands, of colleagues.

One day, I got called by a recruiter from one of the companies I’d applied to on a whim. He liked my experience. He liked me! He was going to move me onto the next round. He set up a call with the hiring manager.

I’d gotten in the habit of walking laps around my neighborhood during phone in-

terviews. It was a grander version of me pacing in my room—answering questions and describing past projects—minus the claustrophobia. Our conversation was lovely, and the hiring manager wanted to bring me in to chat with the rest of the team.

I skipped inside to tell my very supportive girlfriend the good news, and then we hopped in the car to run errands. While in the car, I got an e-mail from the recruiter saying he appreciated me taking the time to interview, but in fact they were going to go with a different candidate. I took a few moments to digest the message. I had been looking for a job for six months by this point. I puzzled over what he had said while trying to come up with an appropriate response. I replied that his news was unfortunate considering the hiring manager and I had really hit it off, but that I understood and I’d like to be contacted for any similar positions.

Turns out, he had sent that e-mail to the wrong person. The other guy had the same first name as me. I would in fact be going to headquarters for an interview. Sorry, other person!

I didn’t fuck around. I wore a tie.

The recruiter shook my hand and placed me in a large conference room with glass windows all around. My first interview was with two people. That was the last conversation I would have face-to-face. For the next three hours, I talked to different people in San Francisco by phone. Any current employees walking by to grab a coffee refill saw a stranger in a tie sitting by himself in the large conference room yelling into the speaker phone.

The recruiter gathered me after the last call, gave me a warm goodbye, and said he’d be in touch.

I was supposed to get a follow-up call on Thursday, but true to his poor performance, the recruiter didn’t call, nor did he inform me of any potential delay. So when I woke up on Friday to read an e-mail at 7:55 a.m. in my girlfriend’s breakfast nook requesting that I call him by 8, I wasn’t as prepared as I’d like to have been. Hurriedly, I threw my shoes and a shirt on, ran down the four flights of stairs to the alley, made the call, and commenced pacing among the dumpsters. Luckily, it was a beautiful mid-April morning.

The recruiter conferenced in the hiring manager, and together they went over the offer. Yes! They were offering me a job. I had a number in my head that I hoped would be close to whatever they were going to offer me. When they went above that number and asked if it was acceptable, I nearly broke my neck nodding in approval. I tried not to yell into the phone as I said, “Yes, yes, that should work.”

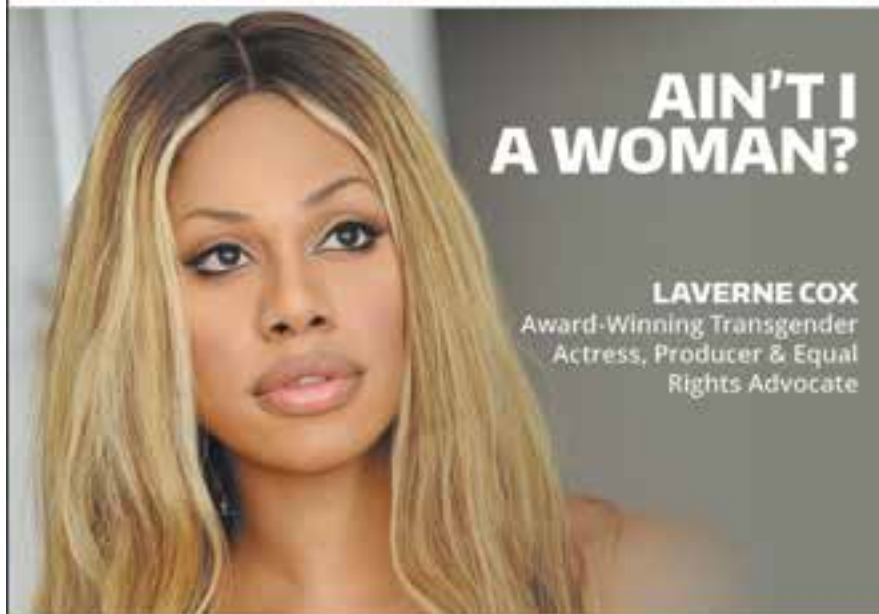
I sprinted up the stairs, barged back into the apartment, and hugged my girlfriend. As I told her the news, her excitement matched mine, and we eventually fell onto her bed. As I lay there, staring up at her stucco ceiling, six months of stress, worry, financial insecurity, and self-doubt slowly melted away.

I became whole again.

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APRIL 17 | 7:30 KANE HALL
 Confessions of a Dinosaur:
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DENNIS OVERBYE New York Times cosmic affairs
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APRIL 25 | 3:30
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distinction of being “a fun little start-up” (as my new boss put it) within the walls of a profit monster.

Process and established chain of command ruled the day. I used Slack, Trello, and Box, and I whiteboarded the shit out of everything. (Writing with colorful markers on a whiteboard makes you look important.) It was all the benefits of working for a cool



tech company with none of the worries of there not being enough money! Want to go to San Francisco this week and work from the office there? Yes! Did you see the left-over pizza, Thai food, and Blizzards in the kitchen? No!

Every other month, we were all summoned into a large hotel convention room where there was a stage with couches and chairs. Leaders from the company took turns running onstage, fist-pumping to Coldplay. They told awful jokes, robot-spoke through Q&As, and envisioned our products changing the world.

Though I had my doubts, I didn’t share them with anyone. A week after my start date, the organization spent tons of money on a consultant to take us through a Myers-Briggs workshop. The idea was that it could make us work better together. Beforehand, our guru interviewed everyone on the team, and she confessed to me that she could tell I was “scarred” from my previous tech experience. She assured me that I was here now, that this was a great company to work for, and that I was safe. She wasn’t wrong.

Until she was. Less than a year later, with a recent bonus in hand, I popped into a meeting with my manager. It was a Monday. I was excited to review a stack of projects I’d completed. After plopping them down on her desk, she nervously said, “Okay, just need to make a call here,” and instantly on the phone was our team’s HR manager from San Francisco.

This was... one of those calls.

Before my hire date, the company had been bought by a large multinational. Things had been cool and our culture had remained intact, but it was now time for them to start fully acting as our overlords. This had been rumored weeks before over doughnuts, as our company’s president officially moved on to their next endeavor.

It was now time for me to move on to mine. My position had been eliminated.

The meeting was swift and appropriate. I considered my severance more than fair, I thanked and hugged my boss, and I walked out to the bus stop with what felt like a sucker-punch to my face.

By now I was living with my girlfriend. After I told her the news, she sent me a text that read, “We need to talk.”

No one ever wants to receive a text that reads, “We need to talk.”

I was already updating my LinkedIn page before I got home. Honestly, I felt some relief at not having to go to that job anymore, because the writing was on the wall. Days later,

I would find out my counterpart in the San Francisco office got the same news, along with others across the company, including our team’s VP. If anything, I felt a bit of survivor’s guilt at having gotten out of the situation with a severance check. But when my girlfriend and I talked, the word she used to describe my state of mind was “delusional.”

I tried to convey that I couldn’t help but be a bit happy to have gotten an easy out from a job I didn’t love with a good chunk of severance. On the other

hand, I’d been burned once again by an industry that I’d strived so hard to enter, I’d been cut loose, and I was floating back to earth with a bronze parachute.

Was this just fate—or was it me?

NETWORKING OFFENSIVE

My job-hunting muscles were still flexed from my last go-round. I embarked on a networking offensive, single-handedly propping up Seattle’s coffee and craft-beer scenes with daily meetups with past co-workers and friends. Even though I’d been at the previous role for only 11 months, the contacts I had met there expanded my professional network twofold. I was getting introductions at companies I previously

When my girlfriend and I talked, the word she used to describe my state of mind was “delusional.”

thought impenetrable. My spirits were high. Promising leads kept floating my way.

Sure enough, one of the more drunken of these meetups turned into an interview loop. In case you’re not in the industry, a “loop” is where various people on a team schedule time to meet with you throughout the day. My trusted canned interview answers sounded better with up-to-date examples from the most recent job. They liked my experience. They liked my outlook.

Eventually, I was on my way to working at one of the biggest tech companies in the world.

THE GIGANTIC COMPANY

Even though I was a mere contractor, within a week I was making decisions for a \$100K-plus budget. On-boarding was not this company’s specialty, but to be fair, no one really nails it. I spent a lot of time digging



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through the never-ending company directory, trying to locate the people I needed for the projects I was working on.

Contractors didn't get an office or a desk to work from on campus, and booking a meeting room through the code-heavy directory was more difficult than robbing the nearest bank. Just to get to a phone or video conversation with someone would often take three unanswered e-mails and one or two meeting invites. The best piece of advice I got was "Stop e-mailing. Just put time on their calendar."

Then I'd get a reply e-mail to the meeting invite where the person would admit they'd seen my first three e-mails but wanted to hear more, and then finally we'd have a discussion. It was a far cry from my previous two jobs, where standing up from your desk to go talk to someone at their desk was always an option.

This company was spread across not just multiple buildings but cities, and it was covered in a thick layer of malaise emitting from lifers who couldn't be bothered to help. They especially couldn't be bothered if you were a contractor.

I would describe my first few weeks to friends like I'd been dropped on Pangea and told to go find a specific tree with no map.

A groove eventually emerged. My manager backed up my decisions. As the weeks passed, I found success and warm conversations, bolstering my outlook on both my job and my future at the company.

My new metaphor to friends became: I've found my dune in the desert, I dug a hole, and I am riding out every sandstorm that comes through.

Two months after my start date, a team member jumped ship to work for another part of the company. This came as no surprise to anyone else—apparently the only way to move up at this place was to take a new job internally.

Two weeks later, my manager, the person who hired me and was responsible for the team's existence, left for another new role as well. This put me on high alert.

We were assured by higher-ups that we were valued and our positions were safe. I was suspicious, but I kept going about my business. Two weeks after that, I was told my contract had been canceled along with others on the team. I'd been working there for three months. There was no severance.

WHAT DID I DO, AND WHICH GOD DID I DO IT TO?

I'd always heard growing up that if you make yourself indispensable, you'll never get fired. Sure, okay, Earnest Nightingale. One of the more apparent lessons I've learned during all this is that when working in tech, anyone is dispensable, from the C-suite to the sales floor. (Actually, IT is untouchable, and rightfully so.)

I had wanted in on tech, where disruption is all the rage, because it seemed like the path toward job security, better money, paid time off, and happiness. But disruption itself had become my new normal, and it was no way to live. The uncertainty and the mixed messages were exhausting—so much more exhausting than restaurants, and largely lacking in the warm human interactions and camaraderie that exists in the service industry.

I went home and updated my LinkedIn

profile, at an utter loss. I told my girlfriend, who couldn't believe it. We agreed not to tell my parents. It might kill them.

When you're out of a job, there's a huge sense of insecurity about appearing weak. No one wants to announce that they don't have a plan, that they don't have a next thing lined up. I dithered about proclaiming on LinkedIn that I was seeking new opportunities. I spent an inordinate amount of time considering not doing it. But then I told myself the truth: I had nothing to lose.

A week after that, and exclusively through LinkedIn messenger, I found myself in an interview orchestrated by an old coworker. She'd moved on from a tech job and was now working as part of a hotel company's marketing team. She'd seen my message.

I'd always heard if you made yourself indispensable, you'll never get fired. Sure, okay, Ernest Nightingale.

Her manager had recently wondered aloud about hiring someone with the kind of skills and background I had. She mentioned me as a possibility.

For once, there was no recruiter or HR person sending e-mails back and forth (to the wrong people). There were no rounds of phone interviews before getting invited to meet a human being. There were no interview loops in conference rooms.

When it came time to meet in person, I showed up when she told me to, I wore a tie, and I got the job after a 20-minute conversation. It was truly surreal considering what it took to get the previous three jobs.

How long will this new job last? Who knows? After getting laid off so many times, it's hard not to think that any day I could be handed my walking papers.

I'm proud of the work I did (and am doing—after all, I'm still working in marketing) and lucky to have met all the people I fought the good fight with. But I'm happy not to be working in tech anymore.

I never considered myself much of a "networker," but if you're reading this looking for tips, one lesson I've learned is that the occasional compliment in an elevator, the occasional lunch invitation to a colleague, is more than just being a good person. It can go a long way. It's a common courtesy that extends out into your future. You never know when that person is going to be in a position to help you later. Do good work and be reliable, and people will remember and vouch for you.

Would I work in tech again? I'm not sure. It is not the lavish life it appears to be from the outside, at least not in my experience.

If the right thing came along, I would consider it. But working with real people without a doubt beats working with people you know only through a screen. And working with people who don't say "bandwidth," "let's take this offline," "we should jam on this a little more," and "what's the CRM say about the ROI on the latest TIP campaign from the EZA team?" has more rewards than you know. ■

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Blunt Talk

BY LESTER BLACK

Small Pot Farms Are Biting the Dust

How would you feel if you sold your home and used your father's retirement savings to start a business, only to lose it all after years of grueling work?

For Rebecca and Bjorn Hartman, the co-owners of a legal weed farm in Yelm, the answer is: ecstatic.

"The first few days after we decided we were done, we were just giddy, just happy to not be a slave to it anymore," Rebecca Hartman said.

That's the reality facing a growing number of small weed farm owners in Washington. They lined up by the thousands to get the coveted licenses to legally grow weed, but four years into Washington's "green rush," they're finding it might be nearly impossible to actually turn a profit. Faced with the plummeting price of pot, the huge burden of complying with state regulations, and the competi-

The state's largest pot producer sold more than the 500 smallest farms combined.

tion with big farms that sell the majority of the state's pot, small farms are starting to give up.

Micah Sherman, director of operations for Raven Grass farm in Olympia, said structural problems in Washington's market are likely leading to an exodus of smaller farms.

"I anticipate anywhere from 25 to 50 percent of growers will either drastically reduce or shut down operations entirely this year," Sherman said. "People are currently dumping large amounts of product at seemingly liquidation prices. There are numerous stories of desperate attempts at selling product at any price to pay bills and a general sense of impending doom among growers."

In many ways, this turbulence in the market is the natural outcome for any industry that goes from black market to legal overnight—capitalism always has winners and losers. But the cannabis industry in Washington faces burdens that are wholly unique.

Stephanie Boehl, an adjunct law professor at Seattle University and a co-owner of a pot farm in Okanogan County, said canna-

bis business owners are forced to pay more for every aspect of their business because of pot's stigma and federal illegality.

"Every transaction in the industry usually comes with some sort of marijuana premium, whether we are dealing with an electrician, supplier, landlord, or private investor," Boehl said. "So that has a cost. But we also have the weakened position of bargaining with zoning restrictions and zoning laws that are not fair, and we are not



MIKEY BURTON

in a position to push back because we are regarded as an illegal industry, regardless of what state law is."

With pot's current low price (the average wholesale price per gram was just \$2.51 last fall, according to TopShelfData.com), it doesn't take too many of these additional costs to shave off any remaining profit for the farmer.

When the Hartmans decided to close their farm, they destroyed all the remaining weed, figuring it would probably cost them more to sell it than what they would earn.

While small farmers pack up, big farms are only getting bigger. This past October, the state's largest producer, Northwest Cannabis Solutions, sold more weed (\$2.647 million) than the state's 500 smallest farms combined (\$2.638 million).

Bjorn Hartman said he isn't angry with those large farms, he just wants to see the market treat small farmers fairly. "I don't want to make it seem like we are blaming anyone other than ourselves," he said. "Ultimately, we are responsible for our failure because we could have done things differently."

Their biggest flaw may have been simply being too small. They never hired another full-time employee.

But Washington's market doesn't appear to support such small-scale farming, which is a shame. Our state is well-known for tiny wineries, coffee roasters, and breweries. Some of the best breweries in Seattle have as few as one or two employees, and I love being able to buy weed from equally small businesses.

But as more farms like the Hartmans' go out of business, shopping small for weed might be a thing of the black-market past. ■



Free Will Astrology

BY ROB BREZSNY

March 28–April 3

ARIES (MARCH 21–APRIL 19): A few years ago, a New Zealander named Bruce Simpson announced plans to build a cruise missile at his home using parts he bought legally from eBay and other online stores. In accordance with current astrological omens, I suggest you initiate a comparable project. For example, you could arrange a do-it-yourself space flight by tying a thousand helium balloons to your lawn chair. APRIL FOOL! I lied. Please don't try lunatic schemes like the helium balloon space flight. Here's the truth: Now is a favorable time to initiate big, bold projects, but not foolish, big, bold projects. The point is to be both visionary and practical.

TAURUS (APRIL 20–MAY 20): The Finnish word *kal-sarikännit* means getting drunk at home alone in your underwear and bingeing on guilty pleasures. It's a perfect time for you to do just that. The Fates are whispering: "Chill out. Vegetate. Be ambitionless." APRIL FOOL! I told a half-truth. In fact, now is a perfect time to excuse yourself from trying too hard and doing too much. You can accomplish wonders and marvels by staying home and bingeing on guilty pleasures in your underwear. But there's no need to get drunk.

GEMINI (MAY 21–JUNE 20): Actor Gary Busey is very sure there are no mirrors in heaven. He has other specific ideas about the place, as well. This became a problem when he was filming the movie *Quigley*, in which his character Archie visits heaven. Busey was so enraged at the director's mistaken rendering of paradise that he got into a fistfight with another actor. I hope you will show an equally feisty fussiness in the coming weeks, Gemini. APRIL FOOL! I lied, sort of. On the one hand, I do hope you'll be forceful as you insist on expressing your high standards. Don't back down! But on the other hand, refrain from pummeling anyone who asks you to compromise.

CANCER (JUNE 21–JULY 22): In the Scots language still spoken in parts of Scotland, *eedle-doddles* are people who can't summon initiative when it's crunch time. They are so consumed in trivial or irrelevant concerns that they lose all instinct for being in the right place at the right time. I regret to inform you that you are now at risk of being an *eedle-doddle*. APRIL FOOL! I lied. In fact, the truth is just the opposite. I have rarely seen you so well-primed to respond vigorously and bravely to Big Magic Moments. For the foreseeable future, you are King or Queen of Carpe Diem.

LEO (JULY 23–AUG 22): Paul McCartney likes to periodically act like a regular person who's not a famous musician. He goes grocery shopping without bodyguards. He rides on public transportation and strikes up conversations with random strangers. I think you may need to engage in similar behavior yourself, Leo. You've become a bit too enamored with your own beauty and magnificence. You really do need to come down to earth and hang out more with us little people. APRIL FOOL! I lied. The truth is, now is prime time to hone your power and glory, to indulge your urge to shine and dazzle, to be as conspicuously marvelous as you dare to be.

VIRGO (AUG 23–SEPT 22): The coming days will be an excellent time to concoct an alchemical potion that will heal your oldest wounds. For best results, mix and sip a gallon of potion using the following magic ingredients: absinthe, chocolate syrup, cough medicine, dandelion tea, cobra venom, and worm's blood. APRIL FOOL! I mixed a lie in with a truth. It is a fact that now is a fine time to seek remedies for your ancient wounds. But the potion I recommended is bogus. Go on a quest for the real cure.

LIBRA (SEPT 23–OCT 22): I expect you will soon receive a wealth of exotic and expensive gifts. For example, a benefactor may finance your vacation to a gorgeous sacred site or give you the deed to an enchanted waterfall. I won't be surprised if you're blessed with a solid gold bathtub or a year's supply of luxury cupcakes. It's even possible that a sugar daddy or sugar mama will fork over \$500,000 to rent an auditorium for a party in your honor. APRIL FOOL! I distorted the truth. I do suspect you'll get more goodies than usual in the coming weeks, but they're likely to come in the form of love and appreciation, not flashy material goods. (For best results, don't just wait around for the goodies to stream in—ask for them!)

SCORPIO (OCT 23–NOV 21): There's a narrow waterway between Asia and Europe. In the fifth century BC, Persian King Xerxes had two bridges built across it so he could invade Greece with his army. But a great storm swept through and smashed his handiwork. Xerxes was royally peeved. He ordered his men to whip the uncooperative sea and brand it with hot irons, all the while shouting curses at it, like "You are a turbid and briny river." I recommend that you do something similar, Scorpio. Has Nature done anything to inconvenience you? Show it who's the Supreme Boss! APRIL FOOL! I lied. The truth is, now is an excellent time for you to become more attuned and in love with a Higher Power, however you define that. What's greater than you and bigger than your life and wilder than you can imagine? Refine your practice of the art of surrender.

SAGITTARIUS (NOV 22–DEC 21): Fifteenth-century Italian painter Filippo Lippi was such a lustful womanizer that he sometimes found it tough to focus on making art. At one point, his wealthy and politically powerful patron Cosimo de' Medici, frustrated by his extracurricular activities, imprisoned him in his studio to ensure he wouldn't get diverted. Judging from your current astrological omens, Sagittarius, I suspect you need similar constraints. APRIL FOOL! I fibbed a little. I am indeed worried you'll get so caught up in the pursuit of pleasure that you'll neglect your duties. But I won't go so far as to suggest you should be locked up for your own good.

CAPRICORN (DEC 22–JAN 19): Now is a favorable time to slap a lawsuit on your mom in an effort to make her pay for the mistakes she made while raising you. You could also post an exposé on social media in which you reveal her shortcomings or organize a protest rally outside her house with your friends holding signs demanding she apologize for how she messed you up. APRIL FOOL! Everything I just said was ridiculous and false. The truth is, now is a perfect moment to meditate on the gifts and blessings your mother gave you. If she is still alive, express your gratitude to her. If she has passed on, do a ritual to honor and celebrate her.

AQUARIUS (JAN 20–FEB 18): Aquarian author Alice Walker won a Pulitzer Prize for her novel *The Color Purple*. She has also published 33 other books and built a large audience. But some of her ideas are not exactly mainstream. For example, she says that one of her favorite authors is David Icke, who asserts that intelligent extraterrestrial reptiles have disguised themselves as humans and taken control of our planet's governments. I bring this to your attention, because I think it's time that you, too, reveal the full extent of how crazy you really are. APRIL FOOL! I half-lied. While it's true that now is a favorable time to show more of your unconventional and eccentric sides, I don't advise you to go full-on wacko.

PISCES (FEB 19–MARCH 20): Warning! Danger! You are at risk of contracting a virulent case of cherophobia! And what exactly is cherophobia? It's a fear of happiness. It's an inclination to dodge and shun joyful experiences because of the suspicion that they will disappoint you or cause bad luck. Please do something to stop this insidious development. APRIL FOOL! I lied. The truth is that you are currently more receptive to positive emotions and delightful events than you've been in a log time. There's less than a 1 percent chance you will fall victim to cherophobia. ■

Homework: What quality or behavior in you would most benefit from healthy self-mocking? Write freewillastrology.com.

April 4–10

ARIES (MARCH 21–APRIL 19): Eighty-three-year-old author Harlan Ellison has had a long and successful career. In the course of publishing hundreds of literary works in seven different genres, he has won numerous awards. But when he was in his 30s, there was an interruption in the upward arc of his career. Walt Disney Studios hired him as a writer. During his first day on the job, Roy Disney overheard Ellison joking with a coworker about using Disney characters in an animated pornographic film. Ellison was fired on the spot. I am by no means predicting a comparable event in your life, Aries. On the contrary. By giving you this heads-up, I'm hoping you'll be scrupulous and adroit in how you act in the early stages of a new project—so scrupulous and adroit that you will sail on to the next stages.

TAURUS (APRIL 20–MAY 20): Are you an evolving Taurus or an unevolving Taurus? Are you an aspiring master of gradual, incremental progress or a complacent excuse-maker who secretly welcomes inertia? Will the theme of your next social media post be "The Smart Art of Compromise" or "The Stingy Glory of Stubbornness"? I'm hoping you will opt for the former rather than the latter in each of the three choices I just offered. Your behavior in the coming weeks will be pivotal in your long-term ability to be your highest self rather than your mediocre self.

GEMINI (MAY 21–JUNE 20): If you fly in a passenger jet from New York to London, the trip usually takes more than six hours. But on January 8, 2015, a powerful jet stream surging across the North Atlantic reduced that time significantly. With the wind's extra push, several flights completed the trip in five hours and 20 minutes. I suspect you'll have comparable assistance in the course of your upcoming journeys and projects, Gemini. You'll feel like the wind is at your back.

CANCER (JUNE 21–JULY 22): Actor Keanu Reeves's career ascended to a higher level when he appeared as a lead character in the film *Speed*. It was the first time he had been a headliner in a big-budget production. But he turned down an offer to reprise his starring role in the sequel, *Speed 2*. Instead he toured with his grunge band Dogstar and played the role of Hamlet in a production staged by a local theater company in Winnipeg, Manitoba. I admire him for being motivated more by love and passion than by fame and fortune. In my estimation, Cancerian, you face a choice that in some ways resemble Reeves's, but in other ways don't. You shouldn't automatically assume that what your ego craves is opposed to what your heart yearns for.

LEO (JULY 23–AUG 22): A Leo sculptor I know is working on a 44-foot-long statue of a lion. Another Leo friend borrowed \$30,000 to build a recording studio in her garage so she can pursue her quixotic dream of a music career. Of my other Leo acquaintances, one is writing a memoir of her time as a black-market orchid smuggler, another just did four sky dives in three days, and another embarked on a long-postponed pilgrimage to Slovenia, the land of her ancestors. What about you? Are there any breathtaking challenges or smart gambles you're considering? I trust that you can surf the same astrological wave.

VIRGO (AUG 23–SEPT 22): How sexy is it possible for you to be? I'm referring to authentic soul-stirring sexiness, not the contrived, glitzy, counterfeit version. I'm alluding to the irresistible magnetism that wells up in you when you tap in to your core self and summon a reverent devotion to your life's mission. However sexy it is possible for you to be, Virgo, I suggest you unleash that magic in the coming weeks. It's the only foolproof strategy for attracting the spiritual experiences and material resources and psychological support you need.

LIBRA (SEPT 23–OCT 22): According to my analysis of the cosmic omens, your impact is rising. You're gaining influence. More people are tuning in to what you have to offer. And yet your stress levels also seem to be increasing. Why is that? Do you assume that having more power requires you to endure higher tension? Do you unconsciously believe that being more worried is the price of being more responsible? If so, stop that nonsense right now. The truth is this: The best way to deal with your growing clout is to relax into it.

SCORPIO (OCT 23–NOV 21): The immediate future will challenge you to revisit several fundamental Scorpio struggles. For best results, welcome these seeming intrusions as blessings and opportunities, and follow these guidelines: (1) Your control over external circumstances will increase in direct proportion to your control over your inner demons. (2) Your ability to do what you want will thrive to the degree that you stop focusing on what you don't want. (3) Your skill at managing and triumphing over chaos will be invincible if you're not engrossed in blaming others.

SAGITTARIUS (NOV 22–DEC 21): I'm about to say some things that will sound extraordinary. And it's possible that they are in fact a bit overblown. But even if that's the case, I trust that there is a core of truth in them. So rejoice in their oracular radiance. First, Sagittarius, I want to tell you that if you have been dreaming about a miracle cure, the next four weeks will be a time when you're more likely than usual to find it or generate it. Second, if you have fantasized about getting the help you need to at least partially fix a seemingly irremediable problem, I urge you to ask for it more assertively than ever before. Third, if you have wondered whether you could ever retrieve a lost part of your soul, the odds are more in your favor than they've been in a long time.

CAPRICORN (DEC 22–JAN 19): The French government defines books as an "essential good," along with water, bread, and electricity. Would you add anything to that list of life's basics? Companionship? Stories? Deep sleep? Pleasurable exercise and movement? Once you identify your "essential goods," I invite you to raise the level of reverence and care you give them. Take an oath to treat them as holy treasures. Boost your determination and ability to get all you need of their blessings. The coming weeks will be a favorable time to enhance your appreciation of the fundamentals you sometimes take for granted.


AQUARIUS (JAN 20–FEB 18): Buckingham Palace is the home and office of the Queen of England. It has been the main royal residence since Queen Victoria took the throne in 1837. But in earlier times, the site served other purposes. The 17th-century English lawyer Clement Walker described the building occupying that land as a brothel, a hotbed of "debauchery." Before that, the space was a mulberry garden where silkworms tuned mulberry leaves into raw material for silk fabrics. I see the potential for an almost equally dramatic transformation of a certain place in your life, Aquarius. Start dreaming and scheming about the possibilities.

PISCES (FEB 19–MARCH 20): Poet Carolyn Forché is a role model for how to leave one's comfort zone. In her early career, she earned writing degrees at placid universities near her childhood home in the American Midwest. Her first book mined material about her family; its first poem is addressed to her grandmother. But then she relocated to El Salvador, where she served as a human-rights advocate during that country's civil war. Later she lived and wrote in Lebanon at the height of its political strife. Her drive to expand her experience invigorated her poetry and widened her audience. Would you consider drawing inspiration from Forché in the coming weeks and months, Pisces? I don't necessarily recommend quite so dramatic a departure for you, but even a mild version will be well rewarded. ■

Homework: Buy or make yourself a present that encourages you to be more generous. Report results at freewillastrology.com.

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
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Savage Love

BY DAN SAVAGE

Cock Locked

I'm in a D/s relationship. I'm not submissive around the clock, but my partner owns my cock. We've purchased several male chastity devices, but I can pretty easily get my cock out of them. My partner did some investigating and learned that the only effective devices work with a Prince Albert piercing—a ring through the head of the penis that locks into the device, preventing the sub from pulling his cock out. My partner now wants me to get a PA. I don't want to get my cock pierced and I've said so, but I haven't safe-worded on it. I would very reluctantly do it to please her. My partner made an appointment for a piercing three months from now, on our second anniversary. She told me that we can cancel it if I can find an effective chastity device that doesn't require a piercing. Do you or any of your contacts in the fetish world know of any devices that are inescapable?

*Piercing Appendage Unnecessarily
Scares Eager Sub*

"I've never come across a standard male chastity device I couldn't pull out of," said Ruffled Sheets, "so PAUSES's partner has obviously researched regular chastity devices well."

Sheets is an IT consultant who lives in the United Kingdom with his partner of 15 years. Male chastity devices have fascinated him for more than two decades and, as of this writing, he owns 37 different kinds of cock cages. His partner frequently keeps his cock locked up for weeks or months at a time—and if there were such a thing as a commercially available male chastity device that was inescapable, Sheets would know about it.

"However, all is not lost," said Sheets. "Piercing is one of two ways to ensure the penis cannot escape. The other is a full chastity belt. Now, full belts aren't without their drawbacks—they are generally more expensive, are harder to conceal under clothes, and take longer to get used to, especially at night. But they are secure. I have three custom-fitted chastity belts and, once properly fitted, they're inescapable." Sheets' chastity belts were made for him by Behind Barz (behindbarz.co.uk) and Fancy Steel (fancysteel.com.au).

But if most commercially available male chastity devices aren't inescapable, what's the point? Why would a person bother to wear one?

"You can only partially escape," said Sheets. "It's possible to pull out the penis but not remove the device," which is anchored around the balls and base of the shaft. "And a partially removed device is awkward and uncomfortable."

For many male subs and their Doms, the symbolism of a male chastity device is what matters most, not its inescapability. And as with other forms of sex play and most aspects of healthy relationships, the honor system makes it work.

"As in any negotiated relationship, you can

cheat," said Sheets. "But why cheat? The devices are easy to keep on if you're genuinely interested in submitting."

Fun fact: Locking a guy's cock in an inescapable device doesn't prevent him from coming.

"A device can be locked in place with a belt or a piercing, but orgasms are still possible," said Sheets. "I've yet to discover any kind of device that can prevent the wearer from achieving orgasm if he's holding a powerful wand massager against it, especially after weeks without coming."

So if your Dominant is locking up your cock to prevent you from coming, PAUSES, she'll also need to lock up her vibrators.



JOE NEWTON

There are two other things Sheets wanted you to be aware of as you begin to explore male chastity, PAUSES.

"Lots of men are shy about being submissive," said Sheets, "so they'll say things like 'I'm normally dominant in real life,' kind of like PAUSES opened his letter by saying he isn't submissive 'around the clock.' I just wanted to make sure he understands that chastity is a long-term game. For most of us in chastity devices, it's a 24/7 affair—literally around the clock." If you said you weren't submissive around the clock because you didn't want to admit that you are, in fact, submissive around the clock, PAUSES, chastity play won't be a problem. But if you meant it—if you're not capable of remaining in a submissive headspace for more than a few hours—you'll need to ask your partner, before the padlock clicks shut, just how long she intends to keep your cock locked up.

"Being locked also has another side effect that you wouldn't perhaps anticipate," Sheets added. "Whenever you become turned on, you feel your cage or belt against your penis. It can be anything from a gentle reminder to a vice-like grip, depending on your arousal level. And whenever this happens, your mind automatically turns to your key holder, even if they're not around."

Ruffled Sheets blogs at ruffledsheets.com, where he reviews male chastity devices

and other sex toys. Follow him on Twitter @ruffledsheets.

My girlfriend of four months has unofficially moved in with me. We began as a long-distance thing; I live in New York City and she lived in the Deep South. What began as her visiting me for the holidays ended up with her staying with me indefinitely. She comes from a very poor family, and going back home means sleeping in her grandma's living room. Things are going well, but we are moving fast. I'm not sure how I feel about this. On one hand, I'm loving it and loving her. On the other hand, I feel like she could be using me. She has found part-time work. She hasn't pitched in for rent—I also have a roommate—but she has pitched in for groceries. Do I ask her for rent money? Do I send her back to her grandma's place? I don't know what to do because I feel like I am housing a refugee.

She's Here Indefinitely Now

Instead of ending things now to protect yourself from retroactively feeling shitty about this relationship if it ends at some point in the future, SHIN, you should have a convo with your girlfriend about rent, reality, and roommates. Tell her that it can't go on like this indefinitely—living in your apartment rent-free—as it's unfair to your roommate and that kind of support is too much to expect from someone she's been seeing for only four months. Tell her you appreciate the ways she's kicking in now—helping with groceries—but eventually she'll need to start kicking in on rent too, and then set a realistic date for her to start paying rent. You should also encourage

her to think about getting her own place. Not because you want to stop seeing her—you're loving it and loving her—but because a premature commitment (and cohabitating is a commitment) can sabotage a relationship. You also don't want her to feel so dependent on you that she can't end things if she needs to. You want her to be with you because she wants to be with you, not because she's trapped.

You ran a letter from a man whose wife wouldn't let him spank her. I'm a woman whose husband won't spank me. I found a man like WISHOTK, and we meet up for spanking sessions. Neither of our spouses know. It's only spanking, no sex. How bad should I feel?

Really Erotic Dalliances But, Um, Married

Very bad. In fact, REDBUM, I think you should be spanked for getting spanked behind your husband's back—then spanked again for getting spanked for getting spanked behind your husband's back. And then spanked some more. ■

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<p>JONATHAN DAVIS OF KORN</p> <p>with PALISADES</p> <p>APRIL 7 8:00PM</p>	<p>CARPENTER BRUT</p> <p>APRIL 16 8:00PM</p>	<p>MARIAN HILL</p> <p>with MICHEL</p> <p>APRIL 18 8:00PM</p>	<p>TECH N9NE</p> <p>with KRIZZ KALIKO, JUST JUICE, JOEY COOL</p> <p>APRIL 19 8:00PM</p>
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<p>THE STRUTS</p> <p>with THE GLORIOUS SONS</p> <p>MAY 22 8:00PM</p>	<p>KEXP 90.3 + SHOWBOX PRESENT</p> <p>THE BRIAN JONESTOWN MASSACRE</p> <p>with DAYDREAM MACHINE</p> <p>MAY 23 8:00PM</p>	<p>THE WONDER YEARS</p> <p>with TINY MOVING PARTS + TIGERS JAW + WORRIERS</p> <p>MAY 25 7:00PM</p>	<p>EELS</p> <p>JUNE 2 8:30PM</p>
<p>KEXP 90.3 + SHOWBOX PRESENT</p> <p>XAVIER RUDD</p> <p>JUNE 7 8:30PM</p>	<p>MINUS THE BEAR</p> <p>PLANET OF ICE ANNIVERSARY TOUR with THE NEW TRUST</p> <p>JUNE 13 8:00PM</p>	<p>GOMEZ</p> <p>BRING IT ON 20TH ANNIVERSARY TOUR</p> <p>JUNE 28 8:00PM</p>	<p>JOE RUSSO'S ALMOST DEAD</p> <p>AUGUST 10 9:00PM</p>

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Spring Flower Festivals

It's safe to say that springtime would be nothing without flowers. This is especially true in the Pacific Northwest, where bright blooms of all kinds take over grasslands and sidewalk cracks alike, but it's worth a day trip if you want to take in some serious regional perennials. Until the end of March, the **La Conner Daffodil Festival** promises stunning views of the fluffy yellow flowers, gardening workshops, opportunities to participate in a photo contest, and proximity to **Skagit Beer Week** (March 31–April 7). Skagit Valley is best known for the **Tulip Festival**, the 35th edition of which begins on April 1 and includes bike tours, art exhibits, a tulip run (Sat April 7), and opportunities to view the long-stemmed beauties all month long—although the blooms are expected early this year, so the Tulip Town field will open on March 30. Down south, you can also find the cheery yellow blooms at the Pierce County **Daffodil Festival**—the main event of which is the **85th Annual Daffodil Parade** on Saturday, April 7.

Easter and Passover

One of Seattle's most popular Easter traditions is not religious at all: **Pastor Kaleb's Sunday Service** (March 31–April 1 at Century Ballroom) is a work of performance art masquerading as church, complete with tel-evangelist-style secular "sermons," singing, and costumes. Other nonreligious ways to cel-

ebtrate the springy holiday include hopping to different downtown bars dressed as a rabbit at the SantaCon-style **BunnyCon** (Sat March 31), cheering on the floats in the **Snohomish Easter Parade** (Sat March 31), or entering an **Easter Bonnet Contest** at CC Attle's (Sun April 1). Of course, Easter wouldn't be complete without brunch, and Seattle options range from live violin music at **Serafina** to an adult egg hunt at **Frolik** to fish and chips and an appearance from the Easter Clam at **Ivar's Acres of Clams**. Passover also takes place this time of year (March 30–April 7), and **UW's Hillel** and **Secular Jewish Circle of Puget Sound** will both host seders.

Spring Sports

You don't have to be an athlete to know that spring is a great time to go to a sports game—who doesn't want to soak up the smell of freshly cut grass, spring air, and hot dogs at the ballpark? The Major League Baseball season officially begins on March 29, when the **Seattle Mariners** will take on the Cleveland Indians at Safeco Field. Minor League Baseball begins the next week, on April 5, when you can head to Cheney Stadium to see the **Tacoma Rainiers** take on the Sacramento River Cats and get free admission if you participate in the **Opening Day 5K**. And, though their season started at the beginning of March, we can't forget about the **Seattle Sounders**—our Major League Soccer team will be at home on March 31 to take on the Montreal Impact. If you want to get athletic yourself, consider the **Mimosa**

Me Crazy 5K (Sat March 31), the **Brunch Run** (Sat April 7), or the **Emerald City Ride** (Sun April 8), when you can bike the Alaskan Way Viaduct in a car-free environment before it's demolished. If the rain puts a damper on your field day, you can always watch the final **March Madness** games (Sat March 31 and Mon April 2) at your local sports bar.

National Poetry Month

April is National Poetry Month, Seattle's first since its designation as a UNESCO City of Literature. The big events include cross-disciplinary showcases as well as readings: an appearance by champion slam poet **Neil Hilborn** at Neumos (Sun April 1), **Cadence: A Video Poetry Festival** at Northwest Film Forum (April 5–26), **Fernando Pérez's** book launch for *A Song of Dismantling* at Hugo House (Fri April 6), and **Words to Be Heard** at Central Library (Mon April 9), an event put on by Youth Speaks with art-making and an open mic. Find a full list of poetry events this whole month at StrangerThingsToDo.com.

Sakura-Con

For one weekend, see life through an anime lens as cosplayers gather for the Northwest's "oldest and most well-attended" convention devoted to the art, presented by the Asia Northwest Cultural Education Association. **Sakura-Con** (March 30–April 1 at the Washington State Convention Center) includes contests, panels, gaming, fashion

shows, music, and more. Unfortunately, online tickets are sold out, but there will be some tickets at the door if you get there early enough. Just know you're in for crowds: 23,000 cosplay nerds attended last year. If you can't get in, check out the **Sonicboombox x superOrange Sakura-Con Afterparty** at the Hard Rock or a special Sakura-Con edition of the **JK Pop** dance party at Timbre Room, both on the night of Saturday, March 31.

MORE StrangerThingsToDo.com

Short List

Fisherman's Village Music Festival 2018

Everett, March 30–April 1, \$10–\$55

Moisture Festival

Various locations, \$20–\$30, through April 8

Norwescon 41

DoubleTree Hotel, March 29–April 1, \$40–\$85

Seattle Restaurant Week

Various locations, April 2–19, Sun–Thurs

Washington Wine Month

Various locations, through March 31

Early Warnings

SEATTLE EROTIC ART FESTIVAL Seattle Center Exhibition Hall, April 27–29, \$10–\$350

CRYPTICON 2018 DoubleTree Hotel, May 4–6, \$20–\$296

UPSTREAM MUSIC FEST + SUMMIT Pioneer Square, June 1–3, \$65–\$675

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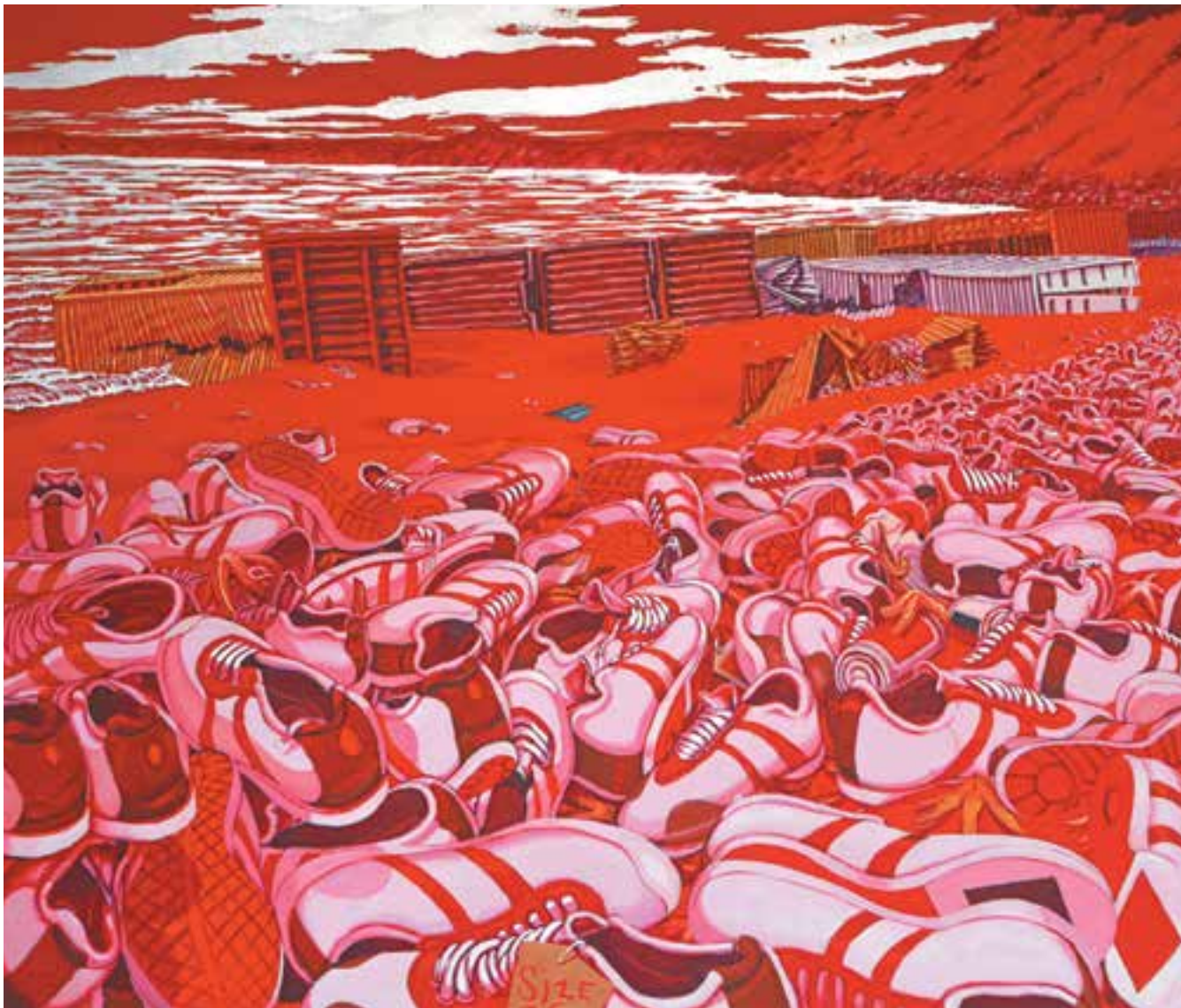
Installation view of Figuring History:
Robert Colescott, Kerry James Marshall,
Mickalene Thomas, at Seattle Art Museum,
2018, photo: Natali Wozniak



Sneakers from Hell

Collapse shows globalization as a continuous environmental catastrophe.

BY CHARLES MUDEDE



'Untitled 2' depicts a blood-red beach, piles of new shoes, and smashed and dashed shipping containers.

YOSEF CHAIM KALINKO

The beach is blood-red and filled with brand-new white sneakers. Smashed and dashed shipping containers are nearby and partly in the water, which reflects red clouds and a silver sky. The name of this image of hell on earth is *Untitled 2*.

It's a painting in *Collapse*, an exhibit at Hedreen Gallery that's curated by Sampa-da Aranke and features the work of Dewey Crumpler, a black American painter with deep roots in the Bay Area. Crumpler's new paintings and sketches concern globalization, which is the international division of labor. Most people think of the division of labor as a good thing. It makes production more efficient. Adam Smith expounded its wonderfulness with his famous description of a pin factory. But it is a mistake to associate the division of labor in a factory with that on a global scale. The former may be about efficiency, but the latter is about what the local economist Alan Harvey calls "wage arbitrage"—making

profits from wage differences. A Chinese factory is really not any better than one in the United States. Either country could make

This is not "the world after humans" or a futuristic disaster Eden. It's the way the world is now.

pins pretty efficiently. However, China has one "comparative advantage," and that's low wages. This is the only reason why we have ships carrying sneakers over vast distances.

In *Collapse*, we see globalization as a continuous environmental catastrophe. The cargo ships are sinking or have just sunk into the sea. The containers are crashing or have just crashed on beaches and spilled their goods.

In *Untitled 4*, a storm rages above a wrecked cargo ship. The ship is gigantic. It

would dwarf the largest animal, a blue whale. From the black clouds falls a toxic yellow substance. The containers on the ship are about to plunge into a sea that's as polluted as the sky it reflects. There are no humans in this and the other paintings. And yet you get the sense that this is not "the world after humans" or a futuristic disaster Eden—a deserted built environment that nature (trees, wild animals, bugs) is reclaiming. Crumpler isn't painting events in the future. He is painting the way things actually are now.

To better understand his vision, it helps to recall those fantastic sunglasses in the movie *They Live*. If you wear them, you can see the world not the way it looks (happy people shopping and driving cars) but as it really is (humans ruled by evil aliens and subliminal messages that command them to consume and reproduce). You must think of Crumpler's impressive series of paintings as those glasses. If you wore them while looking at the Pacific Ocean from a beach on, say, Vancouver Island, it would not look calm or timeless or majestic. You would see what's really going on out there. You would see *Collapse*. ■



Tickets are on sale now. Join us in a neighborhood near you.

(3/29) Town Hall Seattle, UW Science Engage, and Ada's Technical Books present **UW Science Now** Warren Anderson, Ellison Heil, Valerie Cleland Ada's Technical Books

(4/2) Town Hall Seattle, Washington Physicians for Social Responsibility, The UW Global Health Department, Health Alliance International, and Ploughshares Fund present **Nuclear Weapons, Race, and Justice in the Trump Era** Bagley Hall (UW)

(4/3) Town Hall Seattle and PATH present **Michael Gazzaniga** with **Bill Radke** How the Brain Makes the Mind PATH Auditorium

(4/4) Chris Clearfield and **András Tilcsik** Why Our Systems Fail and What We Can Do About It Rainier Arts Center

(4/5) Town Hall Seattle and Gage Academy of Art present **Mary Ann Peters** with **Gary Faigin** Afterimage: An Artist's Exploration of the Migration Crisis The Summit on Pike

(4/6) Town Hall Seattle, BAYAN, ICHRP, and MALAYA presents **PANALIPDAN! DEFEND! International Solidarity Mission Report-back** Southside Commons

(4/7) Town Hall Seattle presents **Nancy MacLean** The Deep History of the Radical Right's Stealth Plan for America Greenwood Senior Center

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photo: Jenny Jernstedt

THINGS TO DO → Art



Michael Spafford

Top Picks

OPENING SAT MARCH 31

‘Lessons from the Institute of Empathy’

Japanese South African artist Saya Woolfalk may have correctly identified one of the most dangerous ailments of our time: what she calls “Empathy Deficit Disorder (EDD).” Luckily, she’s made contact with the Empathics, a race of women who can combine their genes with plants. These women promise to show you, the museum-goer, the secret of their process: “absorbing vapors that spread digitally on the walls and floor.” Woolfalk’s narrative, fleshed out with sculpture and digital installations, resembles the flip side of eco-horror like *Annihilation*; unlike in these works of pop culture, where hybridization and mutation mean our doom, these metamorphoses represent an escape from the evil that circumscribes and defines the human race. (Seattle Art Museum, Wed–Sun, \$20.) JOULE ZELMAN

APRIL 5–26



Amanda Kirkhuff: ‘Everything Is Hard’

According to a recent interview, self-proclaimed “militant homosexual” Amanda Kirkhuff’s work in this show explores “the role the gay community plays in the revolution.” Many of her lush oil portraits show women and queers in more or less ordinary scenes. *Shotgun* captures the stoner rite of passage: One tattooed twentysomething woman purses her lips to pass (presumably) pot smoke to the waiting mouth of another woman. Their eyes nearly closed, this erotic moment of not-quite-but-nearly-French-kissing has played out among stoner duos everywhere. *Passing the Joint* features a gesture resembling Michelangelo’s *Creation of Adam*, where Adam reaches out to touch the hand of God. One hand with squared-off, red-painted fingernails reaches for a joint from another hand with long, embellished, manicured fingernails. Like *Shotgun*, the eroticism is understated but very much present in this simple act. (4Culture Gallery, Mon–Fri, free.) KATIE KURTZ

APRIL 5–28

Michael Spafford: ‘Epic Prints’

Three Seattle galleries—Davidson, Woodside/Braseth, and Greg Kucera—are displaying works by the legendary Michael Spafford, whose flat yet dynamic figurative works clash together with all the brutality of classical myth. The print *Europa and the Bull #2* reduces the bodies of the bull and his victim into curved lines and blocks of black and white. *Chimera and Bellerophon* uses a diptych structure with a cut-out attachment to render the goat-lion-snake beast of legend, ingeniously mimicking its hybrid nature with disparate colors and materials. Perhaps the most impressive paintings are *Coatlucue #1* and *#2*, the Aztec mother of the gods, depicted as four or six severed hands ensnared in a whorl of intestine-like snakes. Alongside the exhibition, University of Washington Press (Spafford is a professor emeritus at UW) will be selling a monograph on this important Northwest artist, and you can attend its release on April 6 at the Jacob Lawrence Gallery. (Various locations, free.) JOULE ZELMAN

APRIL 5–30

Anne Siems: ‘To Shed’

Anne Siems’s work reflects the influence of medieval, early modern, and romantic art, setting delicate portraits with Byzantine eyes against abstract backgrounds that suggest mists, storms, and gardens of now-extinct flora. Pale, thickly painted faces contrast with sketched-in or detail-less clothing—and how alien these traditional styles are to our sensibilities today, despite their iconic place in Western cultural history. To see the acrylics of this German artist (who’s now based in Seattle) is to glimpse a compression of European art through the centuries, given its own idiosyncratic, feminist spin. This exhibition responds to #MeToo and #TimesUp, exhorting the viewer to “let go of toxic beliefs, shame, and harmful patterns of behavior.” (Patricia Rovzar Gallery, daily, free.) JOULE ZELMAN

CLOSING SAT APRIL 14

‘Thru the Roof’

One wall of the Alice is currently lined with immaculate, individually potted fuchsia orchids. This is *Kimilsungia*, a living work of art that alludes to colonial histories of “discovering” exotic species and then breeding them for the delight of those in power. Across the room, a neon



HOLLY BALLARD MARTZ: STATE OF THE UNION

Holly Ballard Martz, *Trophy for Tyranny: NY Times*, found dog muzzle, leather belt, leather paint. Photo courtesy of Jessica Fager.

EXHIBITION
April 6-29
Opening Reception April 6, 6-8 pm
Artist Talk April 7, 12:30 pm

Seattle-based Holly Ballard Martz runs found materials through the wringer to produce an exquisitely constructed, wickedly witty, and utterly arresting commentary on the nation as she now knows it.

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THINGS TO DO → Art

sign by Gonzalo Reyes Rodriguez burns white with a single word: *PROGRESO*. Both the Spanish word and its English cognate “progress” share roots in Latin, the imperial language of Rome. Curated by Dan Paz, *Thru the Roof* is a group show about exit strategies, but it’s also about the mechanisms of the past that bind us to the present. (*The Alice, Sat, free.*) **EMILY POTHAST**

CLOSING SAT APRIL 28

Rick Silva and Nicolas Sassoon: ‘SIGNALS’

It’s seductively easy to lose track of space and time in Rick Silva and Nicholas Sassoon’s

SIGNALS. Described by the artists as “immersive audio-visual renderings of seascape environments,” these collaborative works use computer imaging to create mesmerizing, room-sized moving images in which scintillating digital feedback patterns pool and flow like water through murky teal and brown depths dually inspired by oceanic surveys and the ability of VR technology to create alternate worlds. The effect is the transformation of the gallery into a contemplative, gently shifting space. I left feeling like my brain had just gone for a relaxing swim. (*Interstitial, Sat, free.*) **EMILY POTHAST**

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Michael Jackson, Jr. Photo by Andrew Eccles

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Saturday 4/28 at 8:00pm // The Winter in Lisbon // r-Evolution, Dream. // Revelations

Sunday 4/29 at 2:00pm // Stack-Up // Untitled America // Revelations

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Short List

MUSEUMS

Making Our Mark:
Art by Pratt Teaching Artists
Bellevue Arts Museum, Wed–Sun, \$15, through April 15

Tavares Strachan:
Always, Sometimes, Never
Frye Art Museum, Tues–Sun, free, through April 15

GALLERIES

Crystal Wagner: NEXUS
Treason Gallery, Thurs–Sat, free, through March 31

Dave Calver:
Limbo Lounge
BONFIRE, Wed–Sat, free, through April 7

Gregory Blackstock:
Survey of Drawings
Greg Kucera Gallery, Tues–Sat, free, through March 31

Humaira Abid:
My Shame
ArtXchange, Tues–Sat, free, through March 31

In the Shadow of Olympus
SOIL, Thurs–Sun, free, through March 31

Jax Braun and Gia Valente:
It’s Hard But I Try
Gay City, Mon–Sat, free, through April 11

Joey Veltkamp:
Blue Skies Forever
Greg Kucera Gallery, Tues–Sat, free, through March 31

Jun Ahn: On the Verge
Photographic Center Northwest, Sat–Thurs, free, through April 8

Justin Duffus
Linda Hodges Gallery, Mon–Sat, free, through March 31

Kathryn Thibault:
The Encroaching Field
4Culture Gallery, Mon–Fri, free, through March 29

Katy Stone: More Light
Oxbow, March 31–April 14, Tues–Wed and Fri–Sun, free

Keisuke Yamamoto
Davidson Galleries, Tues–Sat, free, through March 31

Klara Glosova:
Life on the Sidelines
Linda Hodges Gallery, Mon–Sat, free, through March 31

Matt Hall: The Things That Became Something Else
Creatura House, Wed–Sun, free, through April 8

Nathalie Krick:
Apocalypstick
Glassbox Gallery, April 5–May 12, Thurs–Sat, free

Nevertheless. We Persist.
Columbia City Gallery, Wed–Sun, free, through April 1

Preston Singletary:
The Air World
Traver Gallery, April 5–28, Tues–Sat, free

Renee Adams: Reclaim
Phylogeny Contemporary, Thurs–Sat, free, through March 31

Ryan Molenkamp
Kirkland Arts Center, March 30–June 1, Tues–Sat, free

Uyen Tran-Gjerde
Virago Gallery, Wed–Sun, free, through March 31

Wallace Wood
Fantagraphics Bookstore and Gallery, daily, free, through April 11

ART EVENTS

First Thursday Art Walk
Pioneer Square, Thurs April 5, free

Glowing Reminders
Lovecitylove, March 29–April 1, free

Kitchen Session
Seattle Art Museum, Fri April 6, 7 pm, \$20

Lusio Lights
Volunteer Park, Sat April 7, 6 pm, free

Rosemary Crill: India’s Global Textile Trade
Seattle Art Museum, Sat March 31, 10 am, \$11/\$65

SAM Remix
Seattle Art Museum, Fri March 30, 8 pm, \$30

Early Warnings

JOSÉ GUADALUPE POSADA AND THE MEXICAN PENNY PRESS *Bellevue Arts Museum, April 13–Aug 19, \$15*

LEGENDARY CHILDREN *Seattle Art Museum, Sat April 14, 8 pm, free*

HENRY GALA & DANCE PARTY *Henry Art Gallery, Sat April 21, 6 pm, \$50–\$500*

MARVEL: UNIVERSE OF SUPERHEROES *Museum of Pop Culture, opening Sat April 21*

THINGS TO DO → Performance

Bust a Gut Laughing

The hilarity, diversity, and nerdery of the monthly Central Comedy Show.

BY DAVE SEGAL

During a recent Central Comedy Show, Olympia comic Chase Roper began his set with a bit about anxiety. As if on cue, the fire alarm went off, filling the room with a maddening staccato noise and nerve-racking strobing light. “I’ve never been heckled by a building before,” he calmly quipped.

Then he added, over the laughter, “It’s good this is happening over this joke, because I don’t like it.”

CENTRAL COMEDY SHOW

Thurs April 5,
Central Cinema,
8 pm, \$15

Later, Henry Stoddard, co-producer of the show, which happens on the first Thursday of the month, said the alarm was caused by a new employee putting too much oil in the popcorn machine, causing it to overheat. That’s the only misstep I’ve detected after several months of attending the Central Comedy Show.

It’s rare for a recurring comedy night to maintain such consistent quality control. Its greatness is a testament to the curatorial acumen of Stoddard and partner Isaac Novak. Over the last three-and-a-half years, they’ve built CCS into one of the prime spots in town for local and traveling comics to exhibit their wit. Recent showcases have drawn distinctive talents like Boston’s Kwasi Mensah, Portland’s Adam Pasi, Los Angeles’s Ella Gale, and Denver’s Gareth Reynolds.

As with most things in the comedy world, Stoddard and Novak’s ascent took a while. The former began working on his joke-telling chops in Bellingham while attending college there. He cited Bellingham’s lackluster comedy scene as one motivator to head south. Here, Stoddard met Novak, who also creates Central Comedy Show’s striking posters.

Novak impressed Stoddard with his “amazing capacity for wanting to put on shows,” which resulted in several iterations of an open-mic night called Plan B (later changed to Critical Hit), which began at the old Comet Tavern—where it lasted exactly one week before the bar shut down. (Novak doesn’t accept the blame for the closure.) The twosome’s night also perigrated to other venues, including Julia’s, but the restaurant/bar known for its drag cabaret didn’t mesh well with a weekly invasion of what Novak describes as “mainly young, confused straight white boys, which is what open mics are mostly made of.” Another problem with open mics is that they’re rarely lucrative.

Burned out on that concept, Novak decided that henceforth he only wanted to organize shows, so he and Stoddard started holding Central Comedy Show at Gallery 1412. They loved the lo-fi, DIY aesthetic of the place, but were less wild about its 50-seat maximum capacity and the extreme room temperatures in the summer and winter.



Seattle comedian Wilfred Padua joked about nobody wanting to have sex with Asian guys—except white gay men—at the March installment of Central Comedy Show.

Seeking a new home in 2017, Stoddard and Novak won over Central Cinema’s programming director Doug Willott and owner Kevin Spitzer. The movie theater—which has a capacity of 120—amplifies the sound of laughter. When Novak saw his CCS logo projected onto the curtains, he and Stoddard knew they’d found their optimal zone.

“There are a lot of great shows being produced [in Seattle],” Stoddard says, “but not a lot of monthly theater shows. To be able to give local comics that kind of experience and longer

The movie theater—which seats 120—amplifies the sound of laughter.

sets where they take it for a walk and actually see what more professional comedy would be like, [Central Cinema is] awesome for that.”

Novak and Stoddard reel off more than a dozen names when asked for exemplary performers in the region, including Gabriel Rutledge, Monisa Brown, Derek Sheen, Kermet Apio, Claire Webber, Kortney Shane Williams, Erin Ingle, and Wilfred Padua. While stars like Solomon Georgio, Hari Kondabolu, and Andy Haynes really blew up only after they left the

but he and Stoddard adroitly assemble bills that also include women, people of color, and gender nonconforming people. In a scene that has pockets of misogyny, Stoddard and Novak ally themselves with the women- and QTPOC-focused efforts of Comedy Nest at Rendezvous and Kris Streeter’s The Planet at Outer Planet Craft Brewing. Novak says they want to make CCS “a more comfortable and egalitarian and inviting space” for comics who aren’t straight white men.

For each show, the curators seek a range not just in cultural backgrounds, but also in “thought, ideals, points of view, and energy” to keep crowds engaged. You can’t book all “mumbly, vocal-fried alt comics on one show,” Novak says. Stoddard adds, “You need shouters.” (Seattle’s Luke Severeid is a standout of this approach.) But get too many of the latter, and “everyone leaves traumatized,” Novak says.

One type of comic they typically avoid is the “edgelord”—those who emphasize shocking and offensive material. “I don’t mind being offended,” Novak says, “but I’m not trying to do that to this audience.”

The Bill Burr school of antagonism has its place, they say, but not at CCS. “Dissonance is an easy laugh,” Stoddard says. “If you could just confuse the mind for a second, you can get a chuckle out of it.” They say this style was more popular here a few years ago, but it’s diminished recently. Novak confesses that there are “a lot of really funny comics who aren’t booked because their knives are too sharp.”

Seattle comic Eric Lundquist, who did a killer bit about James Brown at February’s CCS, said over e-mail, “Out-of-town comedians tend to find Seattle crowds to be a bit uptight, but [CCS patrons] really roll with the punches, and we’re all grateful for that. It’s great that [Stoddard and Novak] are all willing to take a chance on comics they’ve never seen before.”

The plot twist in this story is Stoddard is moving to Portland in September. But don’t fret, this means CCS will have two home bases in the Northwest. The plan is for Stoddard to book shows in Portland while Novak will keep running Seattle’s show, and the expanded operation will enable them to get bigger headliners because the dual platform will make the gig more alluring.

Local comic Brett Hamil told me CCS is “the best indie show in town—I consider it a flagship for the best of what’s going on in Seattle stand-up. They bring in consistently great out-of-town headliners along with carefully curated local openers. Then they pack the house. The chairs are all facing in the right direction, the audience is receptive, and there’s beer. It’s a deceptively simple thing and surprisingly few shows get it right, but Henry and Isaac have got it dialed in.” ■



PHOTOS BY JONATHAN VANDERWEIT

Emerald City, CCS’s brain trust thinks this town can foster phenomenal comedy—though if you really want to get famous, they admit, you need to move to LA or NYC, where you can more easily do three sets a night, often in front of key industry power brokers. That isn’t common in Seattle, although it’s improving.

Novak likens this situation to the way grunge was portrayed in the documentary *Hype*. “There wasn’t a lot of attention from the music industry on [Seattle bands]. It was just a bunch of kids who were doing this because they loved it. The comedy scene here is a lot like that. The eye of LA is not on this city. At the same time, it does give you the freedom to just be weird and do what you want before you take your weird show to LA.”

One key to CCS’s success is the diversity of its lineups. Novak—a self-described “doughy straight white dude”—admits that 80 percent of Seattle’s scene consists of that demographic (some of whom are great, he hastens to add),



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THINGS TO DO → Performance



MAGNUS HASTINGS

Top Picks

MARCH 29–31

Margaret Cho

Has any dirty-minded Asian woman ever gotten further in comedy than Margaret Cho? Or even a straitlaced Asian woman? With the possible exception of Ali Wong, it's doubtful. Besides her refreshingly brazen sex talk, Cho perceptively dissects Asian American stereotypes and finds endless fonts of funniness from her bisexuality, eating disorders, drinking and drugging to excess, her charming mother and her distinctively accented English, and the foibles of gay men (the latter of whom compose a large percentage of her fan base). There's a great bit from her classic 2002 special, *The Notorious C.H.O.*, about a trip to the colon-hydrotherapy clinic that deserves to be in heavy rotation even now. (*Parlor Live Comedy Club, Bellevue*, \$32–\$37.) **DAVE SEGAL**

MARCH 29–APRIL 1

Alice Gosti: 'Material Deviance in Contemporary American Culture'

Seattle-based Italian American choreographer Alice Gosti produces intellectually rigorous, infinitely compelling, non-precious durational performance art. Sometimes she wraps her head in toilet paper for eight hours straight, and you get to think about how hard it is to even just communicate effectively with another person. Sometimes she transforms her dancers into water and has them perform for tourists on the waterfront, and you remember in a sort of deeper way that bodies really are made of water. This time she's setting her dancers in a hoarder's dream-world full of chairs and tables. Her motivating

Margaret Cho
ALBERT SANCHEZ

question, according to the press release: "Do objects imbued with so much of our worth start to take over and take on a life of their own?" (*On the Boards*, \$23.) **RICH SMITH**

APRIL 4–5

Todrick Hall: 'American'

The dreamy young choreographer, singer, dancer, actor, and *RuPaul's Drag Race* guest judge Todrick Hall is swinging back through town with an all-new production of singing and dancing. As you know if you've seen the documentary about his life, *Behind the Curtain*, Hall grew up in Texas and had the good fortune to have a mother who drove him an hour and a half each way to dance classes. As an adult, he got to star in *Kinky Boots* on Broadway. And did I mention he's pals with RuPaul? (*Moore Theatre*, April 4, 7:30 pm, \$25–\$45+; *Pantages Theater*, April 5, 7:30 pm, \$19–\$59.) **CHRISTOPHER FRIZZELLE**

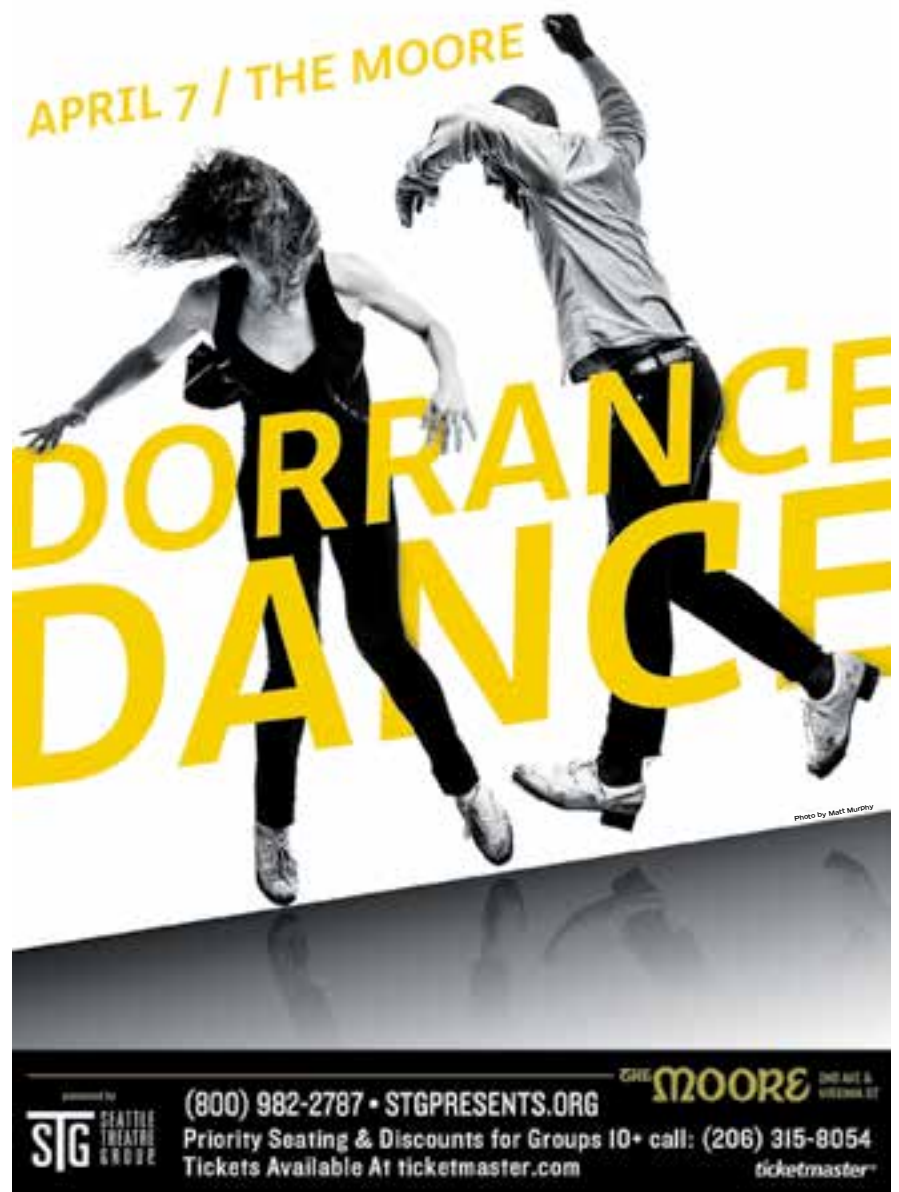
SAT APRIL 7

Bacon Strip: 'Jackie 1000'

There's an episode of Wes Hurley's *Capitol Hill* web series (episode 13, available for free on YouTube) that features Seattle star Jackie Hell. You should watch this episode if you consider yourself a good Seattleite. Watch it right when you're finished reading this blurb. If you end it in tears from combined horror/laughter, then you should absolutely go to alt drag show Bacon Strip's ode to Jackie Hell, featuring the monster herself. If you finish the episode and are unimpressed, then you should get the fuck out of Seattle. This city isn't for you, breeder. (*The Conservatory*, 7 pm, \$22.) **CHASE BURNS**

Jinkx Monsoon & Major Scales: 'The Ginger Snapped'

If you haven't heard Jinkx Monsoon's new album—which she produced with



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THINGS TO DO → Performance

funds raised from fans online—get out your phone, open up Spotify, and listen to *The Ginger Snapped*. It features vocal performances by Amanda Palmer, Fred Schneider (of the B-52's), and Lady Rizo. “Cartoons and Vodka” is the first single off the album, but I have a soft spot for “Just Me (The Gender Binary Blues).” It deals directly with the artist recently coming out as trans. Oh yeah, and don’t skip “Friends.” I’ve had that chorus stuck in my head for six weeks straight. (*Triple Door*, 7 and 10 pm, \$35–\$75.)

CHRISTOPHER FRIZZELLE

WED APRIL 11

Hannibal Buress

As famous for his acting credits for *Broad City*, *The Eric Andre Show*, *Saturday Night Live*, *30 Rock*, *Daddy’s Home*, and other funny films and television shows as he is for accusing fellow comedian/actor Bill Cosby of rape, Buress is a masterly storyteller whose anecdotes keep accruing layers of hilarity as they go. His topics typically revolve around life in urban environments and dating, and he has refreshingly blunt and cranky takes on human foibles. Buress also tackles existential issues like trying to “figure out how many strangers I have to have empty sex with before I propose to my ex-girlfriend. And

JESSE DITTMAR COURTESY OF BROOKLYN MAGAZINE

the numbers are mounting irresponsibly.” After his appearance at the Neptune, Buress will headline Laughs Comedy Club April 12–14. (*Neptune Theatre*, 8 pm, \$39.)

DAVE SEGAL

MORE

[StrangerThingsToDo.com](#)

Short List

The 2018 Generative Project

Raisbeck Performance Hall, April 8–15, 7 pm, \$12

Anne Martine Whitehead

Velocity Dance Center, Sat March 31, 4 pm, \$10

The Big Queer Talent Show

Vera Project, Tues April 10, 7 pm, free

Big Rock

West of Lenin, Thurs–Sun, \$20, through March 31

Blame It on Bianca Del Rio

Showbox Sodo, Fri April 6, Sun April 8, 8 pm, \$39.50

Bucket-O-Blessings Easter Special

The Royal Room, Sun April 1, 5 pm, \$20

CAMP

The Pocket Theater, Fri March 30, 8:30 pm, \$10/\$14

Chapo Trap House

Vera Project, Fri March 30, 7–11 pm, \$25–\$27 (sold out)

Couch

The Factory, Sat March 31, 6–10 pm, \$5–\$10 donation

The Country Wife

Theater Schmeater, 8 pm, \$27, through April 14

Crazy Ex-Girlfriend Live

Neptune Theatre, Sun April 1, 8 pm, \$30 (sold out)

Dina Martina:

Cream of the Drawer

Re-bar, March 30–April 28, Fri–Sat, 8 pm, \$25

Gabriel Rutledge

Comedy Underground, March 29–April 1, \$10

The Great Leap

Seattle Repertory Theatre, \$36–\$66, through April 22

Happiest Song Plays Last

12th Avenue Arts, April 7, 11, 14 & 15, \$30

Heathers: The Musical

Erickson Theatre Off Broadway, April 6–15, \$25–\$50

Ironbound

Seattle Public Theater, \$17–\$34, through April 15

James and the Giant Peach

Raisbeck Performance Hall, Sat April 7, Wed April 11, 8 pm, \$12

Kiss Me, Kate

The 5th Avenue Theatre, April 6–29, \$90+

Love, Chaos, and Dinner

Marymoor Park, \$99+, through April 29

Matt Donaher

Laughs Comedy Club, March 30–31, 8 pm, 10 pm, \$15/\$20

The Merchant of Venice

Center Theater, \$30–\$48, through April 15

Moisture Festival

Various locations, \$20–\$30, through April 8

Playlist Seattle:

Women Who Rock

The Piranha Shop, Mon April 2, 7:30 pm, \$17–\$60

Romeo & Juliet

Can Can, Wed–Sun, \$35/\$65, through April 29

SASS: SANCA's Annual

Showcase Spectacular

Broadway Performance Hall, April 6–8, \$18

Shakespeare Dice: Hamlet

Various locations, \$15–\$25, through April 8

Shen Yun 2018

McCaw Hall, \$80–\$200, through April 1

Early Warnings

PATTI & THE KID *On the Boards*, April 12–15, \$23/\$30

EMERGENCE *McCaw Hall*, April 13–22, \$37–\$187

THE 4TH ANNUAL SEATTLE BOYLESQUE FESTIVAL *Triple Door*, April 13–14, 7 and 10:30 pm, \$25–\$45

THE BRIEF WONDROUS LIFE OF OSCAR WAO *Book-It Repertory Theatre*, April 19–May 6, \$15–\$50

HUBBARD STREET DANCE CHICAGO *Meany Hall*, April 19–21, 8 pm, \$57–\$65

LISA LAMPANELLI *Neptune Theatre*, Fri June 8, 8 pm, \$44

KATHY GRIFFIN: LAUGH YOUR HEAD OFF WORLD TOUR *Moore Theatre*, Sat June 16, 8 pm, \$45

IT'S ME AGAIN: AN APARNA NANCHERLA TOUR *Neptune Theatre*, Sat Sept 22, 8 pm, \$24–\$74

RUPAUL'S DRAG RACE: WERQ THE WORLD *Paramount Theatre*, Sun Sept 23, 8 pm

KATHLEEN MADIGAN: BOXED WINE AND BIGFOOT *Moore Theatre*, Sat Oct 6, 8 pm, \$28

THINGS TO DO → *Books & Talks*

Professor Bennett

Michael Bennett's *Things That Make White People Uncomfortable* schools NFL fans on social justice.

BY SPIKE FRIEDMAN

Former Seahawk Michael Bennett's new book, *Things That Make White People Uncomfortable*, written in collaboration with the *Nation's* Dave Zirin, is equal parts sports autobiography and political treatise. Bennett's first-person account of his journey to the National Football League and increasingly into a life of activism offers a take on sports and politics so shockingly honest that it makes sense it would emerge from this era of Seahawks football. As Bennett writes about at length in the book, the Pete Carroll-led Seahawks are unusual within the NFL for their willingness to have players push the political conversation.

Of course, right before the book's release, Bennett was traded by the Seahawks to the Philadelphia Eagles. The sections where he expounds on his time with the team now feel like a eulogy for a rare golden era in a brutal sport. This is a must-read book for Seahawks fans.

Throughout, Bennett gives insight into the locker-room dynamics of a team that has prided itself on nurturing loud voices in a way that is unique within the sport. He also pulls back the veil on some of the

The former Seahawk tackles Black Lives Matter, Colin Kaepernick, racial slurs, toxic masculinity, and police brutality.

relationships within the team. He goes out of his way to praise Russell Wilson, which is surprising given the whispers around the team of a rift between Wilson and the defensive stars. But it is a bittersweet read in that some of the praise Bennett gives Carroll and the Seahawks organization already feels like it is from a bygone era.

Even for a Seahawks fan, Bennett's account of his time at Texas A&M University makes up the most compelling portion of the book. These passages combine his deft insider insights into the strange niche that athletes fill in our society with his strong political acumen. In a particularly revealing chapter titled "The NCAA Will Give You PTSD," Bennett leverages his personal ordeals and fearlessly calls out the entire system to



BRAD PUET

Bennett also goes out of his way to praise Russell Wilson, which is surprising.

expose the hypocrisy of the student-athlete experience.

As *Things That Make White People Uncomfortable* proceeds, it dives more deeply and explicitly into the political, tackling subjects like Black Lives Matter, Colin

Kaepernick, racial slurs, toxic masculinity, and police brutality. As he does so, it feels like he's constructing his arguments to serve as a gateway for the average NFL fan to learn more about social justice. Bennett name-drops writers like Angela Davis in a way that could totally lead readers who are unfamiliar with her work to google her and learn more.

Or so I'd love to imagine. However, I do

not know if we live in a world where that will happen. Bennett himself has become so politicized over the past year (look no further than the viral Photoshopped image of him burning a flag in the Seahawks locker room to find the depth of this insanity). In my experience, the mere mention of Bennett on Twitter brings a horde of trolls into your mentions.

Sports are politics now, and Bennett can no longer be stealthy in his activism. He knows this, hence the title of the book. Bennett is on the front line of a culture war, meaning that this book is less likely to make it into the hands of politically latent football fans. And that's something that makes this white person uncomfortable. ■

Top Picks

TUES APRIL 3

Michael S. Gazzaniga: 'The Consciousness Instinct'

If you're turned on by the million mysteries of the galaxy floating around inside your head, you need to familiarize yourself with the work of Michael S. Gazzaniga, the director of the SAGE Center for the Study of the Mind at the University of California, Santa Barbara, and the president of the Cognitive Neuroscience Institute. In his new book, *The Consciousness Instinct*, Gazzaniga advocates for an interdisciplinary approach to the study of consciousness, a subject that has suffered from overspecialization. His thinking about what biologists, philosophers, and physicists can contribute to the field of brain science is fascinating, and the chapter about the way semiotic systems relate to the difference between living and nonliving things blew my goddamn mind. His conversational prose style makes a heady subject completely approachable, and his dad-like demeanor is totally inviting. This one is a must-read. (*PATH Auditorium, 7:30 pm, \$5.*) **RICH SMITH**

SAT APRIL 7

Sarah Vowell and Michael Giacchino: 'The Old and the Dead'

The best-selling author and NPR star Sarah Vowell is anachronistic. She's much happier with her nose in a dusty volume of history than she is doing almost anything else, and she turns all that reading of old books into funny new books. "That's the service I provide," she said dryly at her last Seattle reading. But she's also one of the voices in *The Incredibles*, and the owner of a television, and a big fan of *Star Wars*. At this event, "a unique conversation about pop culture and history," she will be joined by the composer Michael Giacchino, who wrote the score to *The Incredibles* and *Rogue One: A Star Wars Story*. (*Benaroya Hall, 8 pm, \$50.*)

CHRISTOPHER FRIZZELLE

MON APRIL 9



JONATHAN PILKINGTON

Megan Ming Francis: 'Civil Rights and the Making of the Modern American State'

A popular centrist sentiment goes like this: "Yeah, yeah, protests are great and all. But they don't actually change anything." Well, University of Washington associate professor Megan Ming Francis is here with a three-part lecture series that suggests otherwise. Her book *Civil Rights and the Making of the Modern*

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THINGS TO DO → Books & Talks

American State brilliantly surveys the trajectory of the NAACP’s anti-lynching movement and shows how the organization started in the streets before taking over the halls of Congress. She’ll draw on this history as she discusses the different challenges protesters face today and offers a vision for the future of the struggle. (*Immaculate Conception Church, 6:30 pm, free.*) **RICH SMITH**

TUES APRIL 10



BEOWULF SHEEHAN

Leslie Jamison with Claire Dederer: ‘The Recovering’

A young, talented nonfiction writer best known for her book *The Empathy Exams*, Leslie Jamison has just published a new book called *The Recovering*, which “turns our understanding of the traditional addiction narrative on its head, demonstrating that the story of recovery can be every bit as electrifying as the train wreck itself,” according to publicity materials. She will be in conversation with *Love and Trouble* author Claire Dederer, who also has a knack for turning traditional narratives on their head. (*Central Library, 8:10 pm, free.*) **CHRISTOPHER FRIZZELLE**

WED APRIL 11



ERIC RAY DAVIDSON

Sean Penn: ‘Bob Honey Who Just Do Stuff’

I guess the question is: Do you want it to be the case that Sean Penn’s first novel is good, or at least interesting, or do you want it to be folly? Either way, his literary debut, entitled *Bob Honey Who Just Do Stuff* (Atria)—“a scorching, darkly funny novel about Bob Honey, a modern American man, entrepreneur, and part-time assassin”—is now available. Penn is tricky. On the one hand, he is indisputably one of the finest screen actors of this or any other lifetime. On the other, he’s the kind of conspicuous liberal activist celebrity who makes even devout liberals flinch. Plus the awful things we believe we know about his personal life and behavior. And, of course, the whole thing about actors writing fiction. But then again, one would like to believe that the truly breathtaking mastery of one art form could conceivably translate to some kind of noteworthy dalliance with another. (*Moore Theatre, 7 pm, \$34.*) **SEAN NELSON**

MORE StrangerThingsToDo.com

Short List

- Amy Glynn and Garrett Hongo**
Open Books, Fri April 6, 7 pm, free

Anne Lamott
Benaroya Hall, Sun April 8, 7:30 pm, \$27–\$55

Cecile Richards
University Temple United Methodist Church, Mon April 9, 7 pm, \$27

Charles Johnson
Annex Theatre, Thurs March 29, 7 pm, \$15

Dan Kaplan, Bill Carty, and Kary Wayson
Open Books, Sat March 31, 7 pm, free
- Edible Book Festival**
Third Place Books Lake Forest Park, Sat April 7, 11 am - 1:30 pm, free

Fernando Pérez
Hugo House First Hill, Fri April 6, 7:30 pm, free

How the Body Holds Its Stories
Rainier Arts Center, Sat March 31, 7:30 pm

Jonathan Evison
University Book Store, Tues April 10, 7 pm, free

Kit Bakke
Third Place Books Seward Park, Thurs March 29, 7 pm, free

- Laura Lippman and David Simon**
Benaroya Hall, Fri March 30, 7:30 pm, \$20–\$80

Mary Ann Peters with Gary Faigin
The Summit, Thurs April 5, 7:30 pm, \$5

Meg Wolitzer
Elliott Bay Book Company, Mon April 9, 7 pm, free

Mohsin Hamid
Third Place Books Seward Park, Wed April 4, 7 pm, \$16

National Geographic Live — Standing at the Water’s Edge
Benaroya Hall, April 8–10, \$28–\$48
- Ryan Holiday**
Third Place Books Ravenna, Thurs March 29, 7 pm, free

Samantha Irby with Lindy West
University Temple United Methodist Church, Wed April 11, 7:30 pm, \$5

Silent Reading Party
Hotel Sorrento, Wed April 4, 6 pm, free

Spring for Zines
Fred Wildlife Refuge, Sun April 8, 6–10 pm, free

Tara Westover
Elliott Bay Book Company, Mon April 2, 7 pm, free

Thi Bui
Nue, Sat March 31, 3–6 pm, free

Early Warnings

- LAVERNE COX** *Moore Theatre, Thurs April 12, 7:30 pm, \$10*

.....

ORCAS ISLAND LIT FESTIVAL 2018 *Orcas Center, April 13–15, \$65*

.....


LINDY WEST: THE WITCHES ARE COMING *Benaroya Hall, Sun April 15, 7:30 pm, \$19–\$75*

.....

JAMES COMEY: A HIGHER LOYALTY *Campion Ballroom, Sun April 22, 7 pm, \$30*

Author, Irene Skyriver will read from her book:

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The Next Splash

The classic Breeders lineup is back and as brilliantly nervy as ever.

BY BEN SALMON

All *Nerve*, the excellent new album from reunited 1990s rock heroes the Breeders, might never have happened if it depended entirely on Kim Deal reaching out to Jim Macpherson.

THE BREEDERS “In ’97, we get back from the tour, I go downstairs one day, and all of his drums are out of my basement,” Deal says in a phone interview from Dayton, Ohio. “We were drinking a lot during that tour, and I thought, ‘What did I say to him?’”

Bandmates for five years prior, Deal and Macpherson were keys to one of the alt-rock revolution’s biggest success stories: the Breeders’ platinum-selling 1993 album *Last Splash*.

But did they call each other to clear the air? “No,” Deal says flatly. “We have such emotional maturity, we made sure not to talk to each other for the next 18 years.”

It’s more like 15, but that’s immaterial. Ultimately, *Last Splash* finally brought them back together. In 2013, the Breeders toured to mark the 20th anniversary of their revered sophomore effort, with their “classic” lineup intact: Kim, twin sister Kelley Deal on guitar, Josephine Wiggs on bass, and Macpherson behind the kit.

“I had Kelley call him,” Deal says mischievously.

That tour turned into more tours, with expanded set lists and new songs. And soon



MARISA GESUALDI

Josephine Wiggs, Kim Deal, Kelley Deal, Jim Macpherson—perennially immature.

the quartet was back in Deal’s basement, working on the fifth Breeders album. (Deal released 2002’s *Title TK* and 2008’s *Mountain Battles* with different lineups.)

For Deal disciples, *All Nerve* is not just the long-awaited return of an iconic band—it’s a comfort blanket of distinctive sound: serrated guitars, punchy drums, earth-moving

bass, and bottomless echo, with candied vocal melodies peeking out from behind it all. The album boasts classic Breeders burners (“Wait in the Car,” “Skinhead #2”), the band’s most majestic song yet (“Dawn: Making an Effort”), and a perfect cover of Amon Düül II’s 1970 freak-out “Archangel’s Thunderbird.”

In an interview with *Billboard* earlier this year, Wiggs called *All Nerve* “kind of a follow-up record to *Last Splash*.” Sonically, that’s a fair assessment. Deal scoffs at first, before coming around to the idea. “[Josephine] is not on [*Title TK* or *Mountain Battles*]. But for me, it’s the follow-up to *Mountain Battles*,” she says, laughing. “No, I agree with her. It does feel totally different.”

That difference comes from within these four particular Breeders, and the interaction between them. Kelley Deal is a better-than-ever guitarist who adds “a lot of horror” to the songs, her sister says. Macpherson is a thunderous drummer who immediately forced Deal to turn her amp up two notches upon his return to the basement. And Wiggs is Deal’s rhythmic antagonist, a relationship she believes powers the band’s engine.

“Josephine likes to say that me pushing the songs forward and her pulling back on the songs... creates a frisson,” Deal says. “I know that’s happening because I speed up and I’m not supposed to, and I think she’s too fucking slow. So I do believe it’s happening. But when she says it, it makes it sound really exciting. So maybe there’s something to it.” ■

Brandi Carlile’s Latest Breakthrough

BY SEAN NELSON

Ask the average music fan anywhere in the world to name the biggest and best musical artists coming out of Seattle in 2018, and the answer is *still* likely to be Nirvana, Pearl Jam, Soundgarden, or some other boom-years band, active or not. This has now been true for more than 25 years, much to the frustration of many worthy Northwest artists.

BRANDI CARLILE People who pay slightly closer attention know that plenty of fine music has been made around here during the past quarter century, and, if pressed, would have no trouble remembering some of the more conspicuous national profiles of anyone from Modest Mouse to Macklemore, from the Presidents to the Postal Service.

The tenacity of early 1990s icons is a more

accurate reflection of the cultural shift away from music as a mass-audience phenomenon than of the city’s musical identity. But it remains an interesting side note when you consider Brandi Carlile, the folk/country/pop artist from Ravensdale, Washington, who just released her seventh album in 13 years, the stately and assured *By the Way, I Forgive You*.

Carlile’s career has been a steady progression of professional accolades, noteworthy collaborations, and artistic advancement—all of it off the traditional path of what one expects from Seattle artists. She has worked with legendary producers T-Bone Burnett and Rick Rubin, and welcomed guest-star vocalists Elton John and the Indigo Girls on her albums.

She has had songs in major commercials and Hollywood films, and heard them sung by contestants on *American Idol* and *The Voice*.



DAVID MCCLISTER

In 2015, Tom Douglas named his 19th restaurant after her.


Less than a year ago, the *New York Times* called Carlile “a critically acclaimed but relatively unknown singer-songwriter” shortly before she released *Cover Stories*, on which every song from her 2007 LP *The Story* was performed by such up-and-coming artists as Adele, Pearl Jam, Dolly Parton, Kris Kristofferson, and Jim James from My Morning Jacket.

Barack Obama, who declared his fandom for Carlile in 2015 when he added her song “Wherever Is Your Heart” to the first of his presidential Spotify playlists, wrote liner notes for the *Cover Stories* release (which was a benefit for the War Child UK charity), lauding her songs as “stories that encourage us to see ourselves in one another.”

More notable is the fact that Carlile has managed to do all this during the sharp decline of both the music business and civil society. She has also become a low-key LGBTQ icon, established a thriving charitable foundation, and raised a family while turning out more sharply focused music with each batch of songs she releases.

By the Way, I Forgive You is the consummation of selves, sounds, and styles she has tried on throughout her career. You’re tempted to call it a breakthrough, but then you remember how many of those she’s already had.

All of which is a long way around saying that regardless of what measurement you apply—art, commerce, conscience, or craft—any list of Seattle music’s biggest and brightest talents that doesn’t include Brandi Carlile’s name belongs to the past. ■



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4.10 Not-So-Silent Films with Dave Keenan & Nova Devonie
4.13 Tumbao
4.16 Christian Pincock's Scrambler
4.17 Not-So-Silent Films with Dave Keenan & Nova Devonie
4.20 High Pulp // Shakewell
4.21 Prince: A Memorial Celebration
4.23 Gurf Morlix // Christopher Michael Meyer
4.24 Not-So-Silent Films with Dave Keenan & Nova Devonie
4.27 Zony Mash // Sweeter Than The Day // The Robin Holcomb Band
4.28 International Jazz Day Concert! Julian Priester. Overton Berry. Eugenie Jones. Bruce Phares. D'Vonne Lewis.

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MATADOR! SOUL SOUNDS
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3.30 Friday (Rock)
SONNY SMITH at HIGH DIVE
Snuff Redux, Ghost Town Whistlers

4.1 Sunday (Reggae)
TANYA STEPHENS
The Yellow Wall Dub Squad, Highlife Band, DJ Redman, Zions Gate Sound w/ DJ Element

4.5 Thursday (Electronic)
SAQI
Subaqueous, Willdabeast, Madly in Dub

4.6 Friday (Hip Hop)
DEVIN THE DUDE
King Leez, DJ Indica Jones

4.12 Thursday (Hip-Hop)
THA FLIGHT BOYS
Killz, Nino Carter, B-Boy Fidget, Emanuel Brown, DJ Lou Rawk

4.14 Saturday (Reggae)
KASH'D OUT at HIGH DIVE
Tunnel Vision, Seranation, Perfect By Tomorrow

4.19 Thursday (Latin)
THE CUMBIEROS








3.30 & 3.31 Friday & Saturday (Cave Music)
MOON HOOCH
The Accidentals, BooBooLaLa, All Star Opera

4.8 Sunday (Soul/R&B)
BILAL
Bells Atlas

4.11 Wednesday (Electronic)
DIGITALISM
Pezzner

4.13 & 4.14 Friday & Saturday (Psychedelic Rock / Grateful Dead)
"Wonders of Nature" feat ANDY COE BAND with SCOTT LAW

4.18 Wednesday (Reggae)
FIJI + MORGAN HERITAGE
Maoli, Nomad

4.21 Saturday (Funk)
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4.20 CONSIDER THE SOURCE (at HIGH DIVE)
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4.25 THE HASSLERS
4.26 DELLA MAE
4.27 ACORN PROJECT
4.28 KUINKA WITH SISTERS
4.29 EKOLU
5.2 INJURY RESERVE
5.3 ROOTS OF CREATION
5.4 TRL DANCE PARTY
5.5 PINK TALKING FISH
5.6 THE NATIVE HOWL
5.6 THE FUNKY KNUCKLES (at HIGH DIVE)
5.9 JEREMY GARRETT (OF INFAMOUS STRINGDUSTERS)
5.10 YOUNG RODDY
5.11 DESERT DWELLERS
5.12 DIRTY REVIVAL + CON BRIO
5.16 ZOEY DOLLAZ
5.17 MELTDOWN SHOWDOWN
5.18 BUN B
5.19 POOR MAN'S WHISKEY PLAYS "THE BAND"
5.20 ROYAL JELLY JIVE
5.23 THE WAILING SOULS
5.24 GOLDEN ROAD
5.25 PRINCE V MICHAEL
5.26 TALKING HEADS DANCE PARTY
5.27 TOMORROWS
5.27 BAD SEEDS
5.31 CASCADE CRESCENDO
6.1 PIGS ON THE WING

THINGS TO DO → Music

Top Picks

THURS MARCH 29

Beth Ditto, SSION

ROCK/POP Beth Ditto has been such a powerful force in pop culture for so long that's it hard to believe she didn't release her solo debut, *Fake Sugar*, until 2017. It isn't without flaws, but the highs are so unbelievably high that a few forgettable moments represent a small price to pay. "Fire," for instance, is a stunner that belongs in the Dance-Punk Hall of Fame alongside the Gossip's immortal "Standing in the Way of Control." Her music captures the backbone of Heart and the buoyancy of the Go-Go's with detours into Stevie Nicks-style balladry—and it'll definitely make you move. (*The Showbox, 8 pm, all ages, \$20/\$25.*) **KATHY FENNESSY**

Naked Giants, Fabulous Downey Brothers, the Black Tones

ROCK/POP There's a 1970s rock panache and MC5 raucousness about the three spazzsters of Naked Giants. Their garage-punk debut full-length, *SLUFF*, which carries a myriad of entertaining exegeses, will be released on March 30, just in time for this unbridled beast of an album release show. One interpretation for "sluff" is gunk on the bottom of your Doc Martens on a rainy day. A less subtle one is South Lake Union Fuck Face. Joining Naked Giants are the three spazzsters in Fabulous Downey Brothers. Similarly, but in their own zoo of zaniness, they display a 1980s art-rock panache and Devo-esque raucousness that verge on genius. (*Chop Suey, 8 pm, all ages, \$12/\$14.*) **ZACH FRIMMEL**

The Sword, King Buffalo

ROCK/POP The Sword are a soulful country- and classic-rock-tinged, world-renowned metal band whose reputation is built on never shying away from experimentation. They established themselves as heavy hitters in the world of stoner-rock with their 2006 debut, *Age of Winters*, but stretched the limits by releasing the intergalactic sci-fi concept album *Warp Riders* and years later recording a stripped-down acoustic version of their 2015 album, *High Country*, appropriately titled *Low Country*. Most importantly, though, the Sword are a goddamn fantastic live band that will somehow crush your eardrums and still make you smile. (*Neumos, 8 pm, \$25/\$27.*) **KEVIN DIERS**

Treepeople, Guests

ROCK/POP I can't believe this: The goddamn Treepeople are playing a series of reunion shows?! I've loved them since I first heard their melodic, colliding dual guitars, forlorn vocals, and knowing side-eye narratives as they banged it out with unflinching immediacy. These fellers were undeniably the closest Boise/Seattle would ever get if either city had been capable of germinating its own Revolution Summer. Nothing about Treepeople was typical for the Pacific Northwest—and then when it ended, it was as if their idea threads were knotted up and no band that retraced their sonic narrative could push those ideas further. (*Crocodile, 8 pm, sold out.*) **MIKE NIPPER**

Yaeji, Kelly Lee Owens

ELECTRONIC Yaeji leans house and Kelly Lee Owens leans techno, but that's missing the point—these producer/songwriters are more



Yaeji
Thurs March 29
at Barboza

LYDO LE

concerned with personal expression than aesthetic signifiers. Yaeji, in particular, makes music that could come from no one else: a chilled-out hybrid of down-tempo house and hip-hop with bilingual lyrics that center on millennial anxiety and Korean American identity. Last year's self-titled debut from Owens, a former indie-rock, is full of form-defiant techno that recalls James Blake in its evocative lyrics, spacious production, and attention to detail and atmosphere. This show is one of the most exciting electronic bills to hit Seattle so far this year. (*Barboza, 8 pm, sold out.*) **ANDREW GOSPE**

MARCH 29–31

Ancient to Future

JAZZ Royal Room owner Wayne Horvitz is both an adventurous musician and a music historian blessed with vast knowledge and great taste. So there are few better people to organize a festival dedicated to avant-garde jazz in the tradition of John Coltrane, Cecil Taylor, and Ornette Coleman than this versatile keyboardist/composer. On his important agenda are tributes to some of the most innovative artists ever to burn through orthodoxies, including Sonny Sharrock, Henry Threadgill, Muhal Richard Abrams, and a performance of the Art Ensemble of Chicago's *Fanfare for the Warriors*. (*The Royal Room (March 29 & 31) and Chapel Performance Space (March 30), \$12–\$20.*) **DAVE SEGAL**

John Luther Adams's 'Become Desert'

CLASSICAL/OPERA John Luther Adams spent 36 years living in Alaska, so I bet we can't even count his mosquito bites. He digs nature, he digs wildness, he won the Pulitzer Prize for his *Become*

Ocean piece, premiered by the Seattle Symphony. He threw in a *Become River* at some point, and now he's back with the Seattle Symphony for *Become Desert*. He wrote it with Benaroya in mind, and this time he's splitting the musicians up into five groupings, including a choir. You have to concentrate deeply, which isn't easy in this blink-and-what's-next world. I'm betting it's worth it. (*Benaroya Hall, \$29–\$122.*) **ANDREW HAMLIN**

FRI MARCH 30

Beethoven & Kancheli

CLASSICAL/OPERA The selections from Smetana, Schnittke, and Kancheli coalesce into the sonic equivalent of smoking a clove and thinking about

the one that got away, and then internationally renowned Jeremy Denk is going to hit you with Beethoven's String Quartet, Op. 18, No. 4, which will put the pep back in your step, you big baby. (*Benaroya Hall, 8 pm, \$40.*) **RICH SMITH**

Dolphin Midwives, Ben Zár, alap?

EXPERIMENTAL/NOISE Did you catch Portland harpist Dolphin Midwives' stunning performance at 2017's Debacle Fest? No? Here's your chance to atone. As with Mary Lattimore, Dolphin Midwives (aka Sage Fisher) takes an instrument traditionally rooted in classical and jazz to the experimental realm and finds new dialects of sublimity with it. She gently yet firmly stretches arty song form, with help from electronic treatments and effects, until you find your mind enmeshed in hypnotic, and hypnagogic, and hallucinatory states. While her tracks are mainly instrumental, when Fisher *does* sing, she avoids the twee preciousness of indie world's most famous harpist, Joanna Newsom, opting instead for chopped and droned chants and stoned incantations. Dolphin Midwives places her track titles within triple parentheses; once you hear her darkly enchanting music, you'll understand why. (*Gallery 1412, 8 pm, all ages, by donation.*) **DAVE SEGAL**

The Go! Team, Skating Polly

ROCK/POP The Go! Team—a post-punk marching band? Well, on further listening they sound closer to a post-punk marching band with pure-pop instincts. Scrubbed-clean female vocals promising positivity, snare-drum smackdowns to rival '80s-era 808s, and of course, the trumpet, trombones, and saxes filling in the marching-band premise. Not quite so anarchic as the Junkyard Band, but the Go! Team are here to give us hope. The situation is the situation, okay, but let's dance it around. And maybe it won't be quite so much of a mess. (*Neumos, 8 pm, \$15/\$18.*) **ANDREW HAMLIN**

Research: KZA, Ahold of b2b Echttheit, Dempsey

DJ Recording for the excellent techno/house label Mule Musiq and its Endless Flight subsidiary, Japanese producer KZA (aka Ikuzumi Kitazawa) creates smooth, highly musical house music with residual disco traits. His tracks can ooze a classy warmth or exude an icy, quasi-Chris & Cosey-esque electro quality. No matter which style he's plying, KZA applies a light touch to his productions; a sense of poise and calm prevail over urgency and banging beats. Such subtlety allows a set to accrue sonic



The Go! Team

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WED 4/4

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THU 4/5

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and rhythmic intricacies and lessens the chance of fatigue and overstimulation. KZA's approach translates into some grown-ass-clubbing gold. (*Timbre Room*, 10 pm–4 am, \$10.) **DAVE SEGAL**

SAT MARCH 31

Acid Tongue, Smokey Brights, Gold Casio, Baywitch

ROCK/POP Seattle's Smokey Brights, once-Seattle-now-New-York-based Acid Tongue, and Portland's Gold Casio are the prodigal prodigies on Freakout Records, all returning home to the Pacific Northwest from their SXSW showcase. Joining them are the self-identified anti-surf Seattle trio Baywitch. No one wants to go to a boring show. No one wants to watch the same-sounding set by the same homogeneous bands. Variety is the spice of a rapturing live show—and that's what Acid Tongue's fuzz-pop, Smokey Bright's synth-rock, Gold Casio's electro-pop will deliver, alongside Baywitch's beach boogie. These bands are blowing up and will blow you out of the water. (*Tractor Tavern*, 9 pm, \$10.) **ZACH FRIMMEL**

Baths, No Joy, Sasami Ashworth

ELECTRONIC For a guy whose social-media presence is consistently funny and upbeat, Will Wiesenfeld can be a bit of a downer. Until last year, his two most recent releases—2014's *Ocean Death* EP and last year's *Abysma* (as his instrumental house project Geotic)—were respectively morbid and muted. November's *Romaplasm*, however, shifts back toward the ebullient electro-pop and leftfield beat experiments that are a Baths hallmark. More notable is how he's pushed his reedy vocals to the fore, riding atop his fidgety productions rather than melting into them. Wiesenfeld can go full heart-on-sleeve without being cloying, an uncommon look for electronic music, and his work gains depth and nuance with every release. (*Neumos*, 8 pm, all ages, \$18/\$20.) **ANDREW GOSPE**

Nils Frahm

CLASSICAL/OPERA Classically trained German pianist Nils Frahm merges pensive sonatas with percolating electronics into a minimalist soundtrack for the modern age. Armed with banks of vintage



ALEXANDER SCHNEIDER

synths, effects machines, and multiple pianos, Frahm's heavily wired stage plot recalls the early incarnation of electronic pioneers Tangerine Dream, though his aspirations feel deliberately less cosmic and more rooted in the melancholy of the industrialized world and the steadily thumping pulse of neon urban life. (*Neptune Theatre*, 8 pm, all ages, \$28.50/\$33.50 (sold out).) **BRIAN COOK**

SUN APRIL 1

Earshot Jazz Presents: Chris Speed Trio with Chris Tordini and Dave King

JAZZ I used to do the Summer Jazz program in Seattle with Chris Speed. He tried to teach me the sax altissimo range—"You just bite." Well, he was a lot better at biting—and everything else—than I was. I gave up saxophone, but Speed never did; he went off to NYC to make his bones, and now he's back to shake a tail feather. He can screech when he wants to, but he often sticks to a dry-toned line that bursts from simple phrases to long eighth-note excursions. Welcome him back! (*The Royal Room*, 8 pm, \$10–\$18.) **ANDREW HAMLIN**

Ed Schrader's Music Beat

ROCK/POP The early releases of Baltimore bass-drums duo Ed Schrader's Music Beat traffic in post-punk that sounds like it's coming from early-1980s Northern England rather than 21st-century America. Albums like 2012's *Jazz Mind* and 2015's *Party Jail* judder and scathe with the ruthless vigor of the Fall's *Dragnet* and *Grotesque* LPs, with grim gothic undercurrents darkening the corners. That all changes with ESMB's new full-length, *Riddles*,

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ANDREA PETROVICOVA

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THINGS TO DO → Music



Alvays
Fri April 6 at Neumos

original members in 2015 on their final tour. Now the window to see any of the original members is slowly closing—this is an opportunity you’re not going to want to sleep on. (*Neptune Theatre, 8 pm, all ages, \$42.50.*) **ZACH FRIMMEL**

WED APRIL 4

Fujiya & Miyagi, Bill Baird

ROCK/POP For about the last 18 years, Fujiya & Miyagi’s sound hasn’t changed much—stealthy danceable rhythms driven by fat bass lines, and cheeky and sometimes absurd lyrics—though the lineup has expanded from two to four members. The group’s most distinctive feature—David Best’s breathy, accented tenor vocals that never really vary in volume, in an unabashed homage to Can’s Damo Suzuki—remains as charming as ever. This krautrocking UK electro outfit has put out six LPs’ worth of material, with last year’s self-titled effort fueling their current tour. (*Chop Suey, 8 pm, all ages, \$20.*) **LEILANI POLK**

John Davis & the Cicadas, Wiscon, Robert Millis

ROCK/POP John Davis was a member of the Folk Implosion with Lou Barlow. As a leader, Davis seems to favor space. Spacey spacey space, with guitars and vocals whisked off immediately on strum/utterance to one vast void. I am not sure if the lyrics are profound. They may be, it’s just hard to tell with all that whisking. Even the drums don’t sound loud, and you can’t say that about much rock-based music. Recommended if you like enigmas... and vast voids. (*Sunset Tavern, 8 pm, \$8.*) **ANDREW HAMLIN**

Soccer Mommy, Madeline Kenney

ROCK/POP Just after graduating high school in 2015, songwriter Sophie Allison started recording herself on a four-track and putting the results on Bandcamp under the name Soccer Mommy. Her full-band studio debut, *Clean*, released earlier this month, is more poised and polished, but it retains a similar focus—young love, summer days, teenage angst. Thematically at least, there’s a bit of early Taylor Swift to Allison’s music (compare to “she’s cheer captain and I’m on the bleachers”), but *Clean* hardly sounds focus-grouped or aspirational. Allison’s are casually excellent pop songs performed with tossed-off flair, and that augurs well for the 20-year-old’s future. (*Barboza, 8 pm, \$10/\$12.*) **ANDREW GOSPE**

THURS APRIL 5

Depth Weekly Launch with Ben Sims

ELECTRONIC London’s Ben Sims has been raising pulse rates in clubs and studios for the last 20 years. He produces and spins ruggedly minimalist techno tracks that cut to the chase, filling your neurons with a mixture of ecstasy and dread. For tonight’s show—the debut of a new weekly called Depth—Sims will be in DJ mode, so you can finally feel the fierceness of what punters at Berghain, Fabric London, and other global hot spots have experienced. Make sure you get to Kremwerk in time to see Dr. Troy (an actual doctor who also owns the Medical and Transfusion labels). His set in January following VRIL’s at Timbre Room proved that he’s Seattle’s most adventurous techno DJ, transporting the crowd to the weirdest places in the hardest, most revelatory manner possible. The return to town of LA-based Nordic Soul (Decibel Fest’s Sean Horton) trading cuts with Q Nightclub booker Sean Majors should be notable, too. (*Kremwerk, 9 pm, \$15.*) **DAVE SEGAL**

FRI APRIL 6

Alvays, Frankie Rose

ROCK/POP From their quirky name to songs about waifs and lollipops, it’s tempting to hate this Canadian dream-pop quintet on principle. One listen to their exquisite discography, however, and resistance is futile—more so for those who remember Tallulah Gosh and the Shop Assistants with fondness. On 2014’s *Alvays* and 2017’s *Antisocialites*, Molly Rankin’s candied vocals commingle with buzz-saw guitars, a snappy rhythm section, and deceptively sassy lyrics. Frankie Rose draws from an analogous pool of 1980s influences for a more relaxed, atmospheric sound. Her fourth album, *Cage Tropical*, represents the artist at the peak of her powers. (*Neumos, 8 pm, all ages, sold out.*) **KATHY FENNESSY**

SAT APRIL 7

The Soft Moon, Boy Harsher, Missions

ELECTRONIC The Soft Moon, aka Luis Vasquez, makes music that sounds real good while you’re jumping up and down as high as you can jump, and as heavy as you can come down, in a windowless

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TOBIAS THE OWL
SATURDAY, APRIL 7
NORTHERN PIRATE RADIO PRESENTS
HONOR HALL
WIDE STANCE / CARBON TRAP
FRIDAY, APRIL 13
THE 10TH ANNUAL
BAD POETRY NIGHT
SATURDAY, APRIL 14
XOLIE MORRA
& THE STRANGE KIND
THE LIKES OF US
JORDANI & THE SUN KINGS
SUNDAY, APRIL 15
THE 2018 SEATTLE
BURLESQUE MARATHON
TUESDAY, APRIL 17
JAMO GANG
RAS KASS • EL GANT • J57
ONRY OZZBORN
NYQE UNORTHODOX / KWIET
PHAE-LA / YOUNG LORD / FIC
THURSDAY, APRIL 19
WRONG WAY AT
THE ROUNDABOUT
ANTHONY LEE PHILIPS BAND
FRI & SAT, APRIL 20 & 21
AFTER MIDNIGHT CABARET
THE EMERALD TITTY
SUNDAY, APRIL 22
SLOAN
IN THE BOURBON BAR
EVERY TUES: TUESDAY NIGHT MUSIC CLUB
EVERY WED: ABSOLUTE KARAOKE
3/29 COYOTE MIDNIGHT, SEAN MORSE,
SATIN SIRENS
3/30 SALVATORE MANALO, ELFEN,
EVE AND DAY
3/31 NOAH BYRD, BEAR TALK, JIM MARCOTTE
3/6 SHINE, HUMBLE URCHIN, EVIE B.
3/7 SWINGSET, MICAH SUBAR, SEANU
4/12 PROUD: A MONTHLY SHOWCASE OF
LGBTQIA MUSICIANS
3/14 SEATTLE CASTAWAYS
COMING UP
4/27 COACH PHILLIPS, TRES LECHES,
EMMA LEE TOYODA, ANIME CREEK
4/28 THE GRIOT PARTY EXPERIENCE
5/4 THE SORORITY, GABRIEL TEODROS,
TAYLAR ELIZZA BETH, SHAKIAH
5/5 THE FOOL WITH MICKEY ROWE
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PRESENT

herb alpert and lani hall
SUN/APRIL 1 • 7:30PM
korby lenker w/ clara baker
TUE/APRIL 3 • 7:30PM
showgirls
with david schmader
WED/APRIL 4 • 7:30PM
southern avenue
THU/APRIL 5 • 7:30PM
EMPORIUM PRESENTS
edwin mccain
FRI/APRIL 6 • 8PM • AN EVENING WITH
neal morse - solo acoustic
SAT/APRIL 7 • 7PM & 10PM
QURB MAGAZINE PRESENTS
jinx monsoon & major scales:
"the ginger snapped"
SUN/APRIL 8 • 5PM & 8PM
anders osborne & todd park mohl (big head todd)
MON/APRIL 9 • 7:30PM
the residents
TUE/APRIL 10 & WED/APRIL 11 • 7:30PM
branford marsalis quartet
THU/APRIL 12 • 7:30PM
nw sinfonietta
"winds in the city"
FRI/APRIL 13 & SAT/APRIL 14 • 7PM & 10:30PM
THIRSTY GIRL PRODUCTIONS PRESENTS
the 4th annual seattle boylesque festival
SUN/APRIL 15 • 7:30PM
perla batalla
"house of cohen"
next • 4/16 dr john cooper clarke
• 4/18 crystal bowersox w/ terence jack
• 4/19 kiranahluwalia / souad massi • 4/20
jesse colin young • 4/22 icubanismo!
• 4/23 paul barrere/fred tackett - from
little feat! • 4/26-5/6 through the looking
glass: the burlesque alice in wonderland

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Mod Carousel ♦ Coco Framboise ♦ The Shanghai Pearl
Jenny Penny ♦ Tanya Brno ♦ Kerri N' Fuego ♦ MeeZee
Ivizia Dakini ♦ TAQUEET\$! ♦ Unicycle Built for Two
Miss Indigo Blue ♦ Oliver Parkison & Cassie Cutler
Duo Meraki ♦ Olatsa Assassin ♦ Luminous Pariah
Patricia Charms ♦ House of Verlaine ♦ Blanche DuBris
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02/28	WED	Bloodlust!
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03/30	FRI	Cool Schmool
03/31	SAT	Pretty. Damned. Cute.
04/01	SUN	the World's tiniest Tea Dance 4-9
04/02	MON	Fruit
04/03	TUE	I Hate Karaoke
04/05	THU	SEX.wav
04/06	FRI	Beefcake
04/07	SAT	Bloom
04/08	SUN	the World's tiniest Tea Dance 4-9
04/10	TUE	I Hate Karaoke

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THINGS TO DO → Music

room, with a strobe light going, turning you into a jerky stick figure as you make your own video with your iPhone. I myself have not lived on a steady diet of this since college, but I think Vasquez does it as well as anyone doing it. Strobe and iPhone not included, but if you show up, you can sure as hell jump. (*Crocodile*, 8 pm, \$14.) **ANDREW HAMLIN**

SUN APRIL 8

Bilal, Bells Atlas, DJ SolidSound

SOUL/R&B Singer, songwriter, producer, and musician Bilal is known for his work with Kendrick Lamar ("These Walls" off *To Pimp a Butterfly* won them a Grammy for best rap/sung collaboration), Erykah Badu, Robert Glasper, the Roots ("It Ain't Fair" from the *Detroit* film soundtrack, most recently), and Common. But Bilal's solo catalog is deserving of its own accolades, and he most recently united with Adrian Younge on the perfectly wrought 2015 LP *In Another Life*, the multi-instrumental producer bringing psychedelic soul and Morricone-esque drama to Bilal's fine mix of R&B, jazz, funk, hip-hop, and regular ol' soul. Bilal's vocals are a creamy caress that hit falsetto notes and evoke the greats—Prince, Marvin Gaye, Curtis Mayfield—all while maintaining his own singular sensuality. (*Nectar*, 8 pm, \$20–\$35.) **LEILANI POLK**

Thor & Friends, Norman Westberg

ROCK/POP Thor Harris has long served as the secret weapon for an eclectic assortment of artists—Angels of Light, Shearwater, and Bill Callahan, to name a few. His sturdy frame and golden locks may suit his birth name, and there are certainly moments in his music where he throws his muscle into percussion, but there has always been a prevailing air of unexpected delicacy to his work. This gentle touch is best captured in his current project Thor & Friends, which favors the hypnotic, repetitive arpeggios of Steve Reich and Terry Riley over the brutish clatter of his work with opener Norman Westberg in Swans. (*The Funhouse*, 8 pm, \$12/\$15.) **BRIAN COOK**

MON APRIL 9

The Residents

EXPERIMENTAL/NOISE If you're into weird music that eludes easy categorization and reveals labyrinths of audiovisual surrealism, you need to see the Residents at least once in your life. (Those are the rules; I don't make 'em, I just report 'em.) They



don't wear eyeball masks and top hats onstage anymore, but the Residents still mutate popular and avant-garde musical forms into bizarrely beautiful and emotionally resonant set pieces that lift you out of your mundane worries. While it would be cool to hear a whole set of *Third Reich 'n Roll*-style desecrations of the pop-rock canon, it's likely the Residents have something more complicated planned for this concert. Nearly 50 years into their career, they remain as unpredictable as ever. (*Triple Door*, 7:30 pm, all ages, \$35–\$45.) **DAVE SEGAL**

Wild Powwers, Prism Tats, Black Ferns

ROCK/POP Looks like Ballard will be bangin' tonight, and on a dang Monday night! Locals Wild Powwers are sorted to bring some loud and raucous '80s/early-'90s melodic indie rock as a warm-up for South Africa's Prism Tats, who are touring in support of their new LP, *Mamba*. Prism Tats play good, often atmospheric and jangly indie-pop. Don't be fooled by their tag of "psych-inflected post-punk," as their press release says. Rather, they're a solid indie band, so don't go expecting to freak out. (*Sunset Tavern*, 7:30 pm, \$10/\$12.) **MIKE NIPPER**

TUES APRIL 10

Dancing Plague, Pry, Webdriver Torso, Charlatan

ELECTRONIC The project name and music of Dancing Plague (Spokane's Connor Knowles) are extremely on-the-nose for a darkwave/post-punk artist. So there's no ambiguity about what



The Soft Moon
Sat April 7 at
Crocodile

THINGS TO DO → Music



KAWAI MATTHEWS

Dancing Plague is about, and on his new album, *Pure Desperation*, he forges darker-than-thou, grandiose melodies over staunch, four-square drum-machine beats, all topped with overwrought, stentorian vocals that would shame a thespian. Seattle’s Webdriver Torso work in similar territory, but singer GG and bassist/synth player Alex Noelke eschew hammy theatrics for a leaner, more sinister attack that writhes and pulsates in the morbid vicinity of male/female duos such as Adult. and Chris & Cosey. To their credit, Webdriver Torso make the downward spiral seem like a joyride. (*Timbre Room*, 9 pm, \$5/\$8.) **DAVE SEGAL**

WED APRIL 11

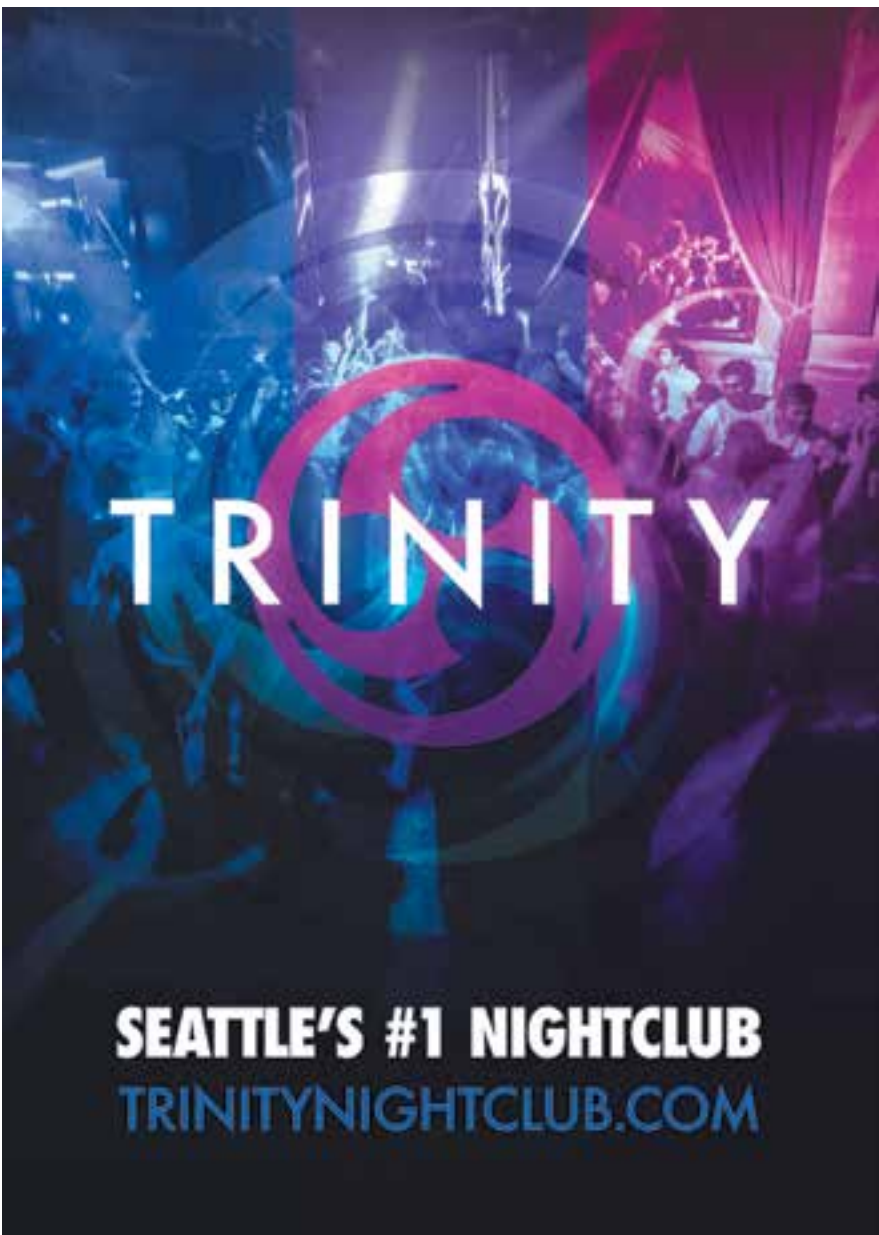
Digitalism, Pezzner

ELECTRONIC It’s time to get those shutter shades out of the storage unit and dust off your finest nu-rave garb as those heroes from the blog-house era Digitalism roll into town. Trading in a brand of electro with a serious rock tinge, they broke through with such era-defining belters as “Zdarlight” and “Jupiter Room” before releasing their debut album, *Idealism*, in 2007 and setting off to get audiences moving around the world. Following their second studio album, 2011’s *I Love You Dude*, the group beefed up their live act by adding a live drummer and analog synths. Having released their third album, *Mirage*, in 2016, the duo will be hitting Seattle to unite dance fans young and slightly older. (*Nectar*, 8 pm, \$20/\$25.) **NICK ZURKO**

MORE StrangerThingsToDo.com

Short List

- Albert Hammond Jr., Pinky Pinky**
Crocodile, Tues April 10, 7 pm, all ages, \$14
- Brian Fallon & The Howling Weather, Ruston Kelly**
Neumos, Mon April 9, 7 pm, all ages, \$25/\$28 (sold out)
- Camila Cabello**
Paramount Theatre, Tues April 10, 8 pm, all ages, \$425
- The Darkness, Diarrhea Planet**
The Showbox, Tues April 3, 8 pm, \$25/\$30
- Devin the Dude, King Leez, DJ Indica Jones**
Nectar, Fri April 6, 8 pm, \$22–\$60
- Echosmith, The Score, Jena Rose**
Neptune Theatre, Sat April 7, 8:30 pm, all ages, \$20/\$25 (sold out)
- HAIM**
WaMu Theater, Wed April 4, 8 pm, all ages, \$47–\$222
- Jaden Smith**
Neumos, Wed April 11, 8 pm, \$20–\$25
- Jonathan Davis**
The Showbox, Sat April 7, 8 pm, all ages, \$35
- Jungle**
The Showbox, Wed April 4, 8:30 pm, all ages, \$22/\$25
- Kate Nash, Miya Folick**
The Showbox, Thurs April 5, 8:30 pm, all ages, \$25/\$30
- Keith Sweat**
Emerald Queen Casino, Sat April 7, 8:30 pm, \$30–\$45
- KYGO, Alan Walker**
ShoWare Center, Tues April 10, 7:30 pm, \$50–\$70
- Liza Anne, Valley Queen, Guests**
Sunset Tavern, Fri March 30, 9 pm, \$10
- Odesza**
WaMu Theater, March 29–31, 8 pm, all ages, \$42–\$299
- Roy Wood\$**
The Showbox, Tues April 10, 8:30 pm, all ages, \$25/\$28
- Ruben Studdard**
Jazz Alley, March 29–April 1, all ages, \$36.50
- Second Annual Jazz Shout!**
Century Ballroom, Fri March 30, 6:30–10:30 pm, \$25–\$65
- Tower of Power**
Jazz Alley, April 5–8, \$63 (sold out)





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3/30 FRIDAY		The Crocodile Presents: Chinese Man All ages
3/31 SATURDAY		The Crocodile Presents: Pale Waves Inheaven All ages
3/31 SATURDAY		The Crocodile Presents: Ghost Light @ Lo-Fi 21 and over
4/1 SUNDAY		The Crocodile Presents: The Bronx @ Chop Suey No Parents, Chrome Lakes 21 and over

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THINGS TO DO → Music

Early Warnings

SNOOP DOGG, MIGOS, WIZ KHALIFA	ShoWare Center, Sat April 21, 8 pm, \$65–\$75
WYCLEF JEAN, CULTURE CREW, MOIRA MACK, HANNAH EGGEN	The Showbox, Sat April 21, 9 pm, \$34/\$39
ERIC B. & RAKIM	The Showbox, Sun May 6, 8 pm, \$35
SIK-K	The Showbox, Tues May 8, 8:30 pm, \$50–\$210
LISA LOEB	Columbia City Theater, Fri May 11, 8 pm, \$35
TRICKY	Neumos, Sat May 12, 7:30 pm, \$25–\$30
THE ROSE	The Showbox, Sun May 27, 7:30 pm
THIRD DAY	Moore Theatre, May 30–31, 7:30 pm, \$34+
LIZ PHAIR	Crocodile, Sat June 2, 8 pm, \$35
ZIGGY MARLEY	Woodland Park Zoo, Wed June 13, 6 pm, \$43–\$118
SIMIAN MOBILE DISCO	Neptune Theatre, Thurs June 14, 9 pm, \$18.50/\$20.50
VIOLENT FEMMES, AVA MENDOZA	Woodland Park Zoo, Sun June 17, 6 pm, \$38–\$113
DIRTY PROJECTORS	Crocodile, Thurs June 21, 8 pm, \$30
INDIGO GIRLS	Woodland Park Zoo, Sun June 24, 6 pm, \$40–\$115
ROBERT PLANT & THE SENSATIONAL SHAPE SHIFTERS, LUCINDA WILLIAMS	Marymoor Park, Wed June 27, 7 pm, \$50–\$200
TRAMPLED BY TURTLES, DEER TICK	Woodland Park Zoo, Wed June 27, 6 pm, \$30–\$105
NEUROSIS, CONVERGE, AMENRA	The Showbox, Fri July 6, 9 pm, \$32/\$37
BRIT FLOYD	Paramount Theatre, Sat July 14, 8 pm, \$41–\$196+
PENTATONIX	White River Amphitheatre, Sat July 14, 8 pm, \$25–\$129+
DIPSET: CAM’RON, JIM JONES, JUELZ SANTANA, FREEKEY ZEKEY	The Showbox, Wed July 18, 9 pm, \$35/\$40
G-EAZY, LIL UZI VERT, TY DOLLA \$IGN, YBN NAHMIR, P-LO, MURDA BEATZ	White River Amphitheatre, Fri July 20, 6:30 pm, \$30–\$80
ANIMAL COLLECTIVE, LONNIE HOLLEY	Moore Theatre, Sun July 29, 8 pm, \$33
THE PSYCHEDELIC FURS, X	Woodland Park Zoo, Sun July 29, 6 pm, \$40–\$115
ALISON WONDERLAND	WaMu Theater, Fri Aug 10, 8 pm, \$27
LADY ANTEBELLUM, DARIUS RUCKER, RUSSELL DICKERSON	White River Amphitheatre, Sun Aug 19, 7 pm, \$35–\$110+
PINK MARTINI	Woodland Park Zoo, Aug 22–23, 6 pm, \$40–\$115
EVANESCENCE, LINDSEY STIRLING	White River Amphitheatre, Fri Sept 7, 7 pm, \$25–\$110+
TROMBONE SHORTY & ORLEANS AVENUE, GALACTIC, PRESERVATION HALL JAZZ BAND, NEW BREED BRASS BAND	Woodland Park Zoo, Sun Sept 9, 5 pm, \$50+
LUCIUS	Moore Theatre, Wed Sept 12, 8 pm, \$20/\$30
THE AVETT BROTHERS, THE HEAD & THE HEART, SHOVELS & ROPE	Gorge Amphitheatre, Sat Sept 15, 5 pm, \$45–\$65
CHILDISH GAMBINO, RAE SREMMURD	KeyArena, Sat Sept 29, 7:30 pm, \$111+
BEYONCÉ AND JAY-Z	CenturyLink Field, Thurs Oct 4, 7:30 pm
ROBYN HITCHCOCK & THE NASHVILLE FABS	Neptune Theatre, Fri Oct 5, 8 pm, \$24
COURTNEY BARNETT, WAXAHATCHEE	Paramount Theatre, Mon Oct 8, 7:30 pm, \$36/\$38
JAMES BAY	Paramount Theatre, Sun Oct 14, 8 pm, \$40
JOAN BAEZ	Benaroya Hall S. Mark Taper Foundation Auditorium, Sun Nov 4, 8 pm, \$75–\$85
AN EVENING WITH THE TALLEST MAN ON EARTH	Neptune Theatre, Sat Nov 24, 8 pm, \$35

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FRI MAY 11
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BAR W/DRINKS 10

TUE APR 17
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THINGS TO DO → *Music*

Thurs 3/29

LIVE MUSIC

BLUE MOON TAVERN Triggerwords, Guests, 9 pm, \$7
COLUMBIA CITY THEATER Coyote Midnight, Sean Morse, Satin Sirens, 8 pm, free
CONOR BYRNE The Portsiders, Guests, 8 pm
EL CORAZON Edison, Onward Etc., 8 pm, \$8/\$10
THE FUNHOUSE Sailor Poon, The Carols, 9 pm, \$6/\$8
📍 **GALLERY 1412** Indira Valey, A Stick And A Stone, Oka Amnesia, Blessed Blood, 8–11 pm, by donation
HIGHWAY 99 Three Guitars, 8 pm, \$10
THE KRAKEN BAR & LOUNGE The Shell Corporation, The Drowns, Boss Tanaka, Mables Marbles, 9 pm–2 am, \$7
★ **LUCKY LIQUOR** The Dee Dees, Sailor Poon, Communist Eyes, The Carols, 9 pm, \$7
NECTAR Matador! Soul Sounds, McTuff, 8 pm, \$15/\$18
RE-BAR Art Department, Guests, 10 pm–2 am, \$20/\$25
SUNSET TAVERN High and Mighty Brass Band, Unsinkable Heavies, 8 pm, \$12
TRACTOR TAVERN Low Cut Connie, Lanford Black, Head Band, 8 pm, \$15

DJ

BARBOZA Famous Fridays: Kanye & Friends, 10:30 pm, free
★ **CHOP SUEY SLAY:** A Hip Hop Party for LGBT, and People of Color, 9 pm, \$5/\$10
KREMWERK Grizzly!, 10 pm, \$10
LATIN RHYTHM DANCE Social Dance Night, 7:30 pm, \$7
NIGHTJAR Compound Records: Pressha, Lunchmoney, Simpa, Mode 4, 10 pm–2 am, \$10
SUBSTATION Trail Mix 2.0 Launch Party & Benefit, 10 pm–2 am, \$10

JAZZ

CYPRESS WINE BAR Elnah Jordan, 8–11 pm, free
EGAN'S BALLARD JAM HOUSE Cabaret Month 2018, 7 pm, 9 pm, \$15–\$25
PARAMOUNT THEATRE Starbucks Hot Java Cool Jazz, 7 pm, \$22
📍 **TRIPLE DOOR** Herb Alpert and Lani Hall, \$60–\$90

JAZZ

EDMONDS CENTER FOR THE ARTS The Quebe Sisters, 7:30 pm, \$15–\$39
📍 **TRIPLE DOOR** Herb Alpert and Lani Hall, \$60–\$90

Fri 3/30

LIVE MUSIC

BARBOZA Spencer Glenn Band, Decent At Best, Ancient Robotz, 7 pm, \$8/\$10
BLUE MOON TAVERN Skates!, Zigtebra, Creature Hole, Rat Queen, 9 pm
CENTRAL SALOON Shesh, DYED, Rilla, Guests, 10 pm, \$8/\$10
CONOR BYRNE Moon Darling, Good Quiver, Bad News Botanists, 8 pm–12 am
📍 **CROCODILE** Chinese Man, 8 pm, \$20
DARRELL'S TAVERN The Warning, Beef Supreme, Zombie Jihad, 9 pm–2 am, \$10
📍 **EL CORAZON** T.S.O.L., Downtown Brown, Dreadful Children, Acid Teeth, Millhous, 8 pm, \$12/\$15
THE FUNHOUSE Skeletal Family, Nightmare Air, Arcane, Devoleb, DJ Coldheart, 9 pm, \$15/\$17
HIGH DIVE Sonny Smith, Earth Girl Helen Brown, Snuff Redux, iji, 8 pm, \$10/\$15
HIGHLINE Suppression, Acid Feast, Sidetracked, PWWMA, Ruptured Silence, 9 pm, \$10
HIGHWAY 99 The Andy T Band with Alabama Mike and Anson Funderbergh, 8 pm, \$18–\$28
THE KRAKEN BAR & LOUNGE Greenriver Thrillers, Cosgrove, Thee Deception, 9 pm, \$7
LO-FI Black Nite Crash, Guest Directors, NESTORIA, 9 pm
LUCKY LIQUOR Fonzarelli, Freeway Park, The Filthy Traitors, 9:30 pm, \$7
NECTAR Moon Hooch, The Accidentals, BooBooLaLa, All Star Opera, 8 pm, \$15–\$25
📍 **NEPTUNE THEATRE** SoMo, Caye, Kid Quill, 8 pm, \$21.50/\$25
Q NIGHTCLUB Hear/Say: Salva, 10 pm–2 am, \$13

LIVE MUSIC

BARBOZA Brasstracks, S'natra, 7 pm, \$18/\$20
BLUE MOON TAVERN Thom Celica, Steeltoe Metronome, Sam Cobra, Red Heart Alarm, 9 pm, \$8
CHOP SUEY The Bailey Range, Among Authors, dreamcatchr, 5 pm, \$8/\$10
CLOCK-OUT LOUNGE Bread and Butter, Autogramm, Head Band, 9 pm–2 am, \$10
COLUMBIA CITY THEATER Noah Byrd, Bear Talk, Jim Marcotte, 8 pm, free
📍 **CROCODILE** Pale Waves, INHEAVEN, 8 pm, \$15
📍 **EL CORAZON** Glacier Veins, Bogues, Crooked Teeth, 6:30 pm, \$10/\$12
THE FUNHOUSE The F-Holes, The Suicide Notes, The Tripwires, 9:30 pm, \$5/\$7
HIGH DIVE Down North, Northern Shakedown, DBST, 9 pm, \$10/\$12
HIGHWAY 99 Lisa Mann and Her Really Good Band, 8 pm, \$18–\$28
THE KRAKEN BAR & LOUNGE Phantom Racer, Coyote Bred, Everything Sux, 9 pm, \$7
LO-FI Ghost Light, 8 pm, \$12
LUCKY LIQUOR Knights of Trash, The Suicide Notes, Paper Dolls, 6 pm, \$5
LUCKY LIQUOR The Moonspinners, Aaiie, Organasm, 9:30 pm, \$7
NECTAR Moon Hooch, The Accidentals, BooBooLaLa, All Star Opera, 8 pm, \$15–\$25

LIVE MUSIC

📍 **BLACK LODGE** Pain Appendix, Interracial Sex, Obsidian Needles, Primordial Wound, Victim In Pain, 9 pm, \$5–\$10
DARRELL'S TAVERN Rachelle DeBelle & The Jamfest Miracles, Zach Waters Band, 9 pm–12 am, \$7
SUBSTATION The Somethings, McGee & The Lost Hope, Death Coach, 9 pm, \$8
DJ
CHOP SUEY House Party, 10 pm–2 am, free

THE ROYAL ROOM En Canto, 9 pm, \$12
THE SHOWBOX Emancipator Ensemble, Little People, 9 pm, \$25
SKYLARK CAFE & CLUB Dead Sonics, Bi-Tyrant, Special Order, 8 pm
SLIM'S LAST CHANCE CHILI SHACK AND WATERING HOLE Big Wheel Stunt Show, Sin Driver, Nordus, 9 pm, \$5
SOUTHGATE ROLLER RINK Top Knot Fest, 6 pm–1 am, \$12/\$15
TIM'S TAVERN Arielle Deem, 9 pm
TRACTOR TAVERN Austin Basham, Hollow Coves, Guests, 9 pm, \$12
W SEATTLE Audioasis on KEXP Presents 5th Fridays, 6–9:30 pm

DJ

BARBOZA Famous Fridays: Kanye & Friends, 10:30 pm, free
★ **CHOP SUEY SLAY:** A Hip Hop Party for LGBT, and People of Color, 9 pm, \$5/\$10
KREMWERK Grizzly!, 10 pm, \$10
LATIN RHYTHM DANCE Social Dance Night, 7:30 pm, \$7
NIGHTJAR Compound Records: Pressha, Lunchmoney, Simpa, Mode 4, 10 pm–2 am, \$10
SUBSTATION Trail Mix 2.0 Launch Party & Benefit, 10 pm–2 am, \$10

JAZZ

CYPRESS WINE BAR Elnah Jordan, 8–11 pm, free
EGAN'S BALLARD JAM HOUSE Cabaret Month 2018, 7 pm, 9 pm, \$15–\$25
PARAMOUNT THEATRE Starbucks Hot Java Cool Jazz, 7 pm, \$22
📍 **TRIPLE DOOR** Herb Alpert and Lani Hall, \$60–\$90

JAZZ

EDMONDS CENTER FOR THE ARTS The Quebe Sisters, 7:30 pm, \$15–\$39
📍 **TRIPLE DOOR** Herb Alpert and Lani Hall, \$60–\$90

Sat 3/31

LIVE MUSIC

BARBOZA Brasstracks, S'natra, 7 pm, \$18/\$20
BLUE MOON TAVERN Thom Celica, Steeltoe Metronome, Sam Cobra, Red Heart Alarm, 9 pm, \$8
CHOP SUEY The Bailey Range, Among Authors, dreamcatchr, 5 pm, \$8/\$10
CLOCK-OUT LOUNGE Bread and Butter, Autogramm, Head Band, 9 pm–2 am, \$10
COLUMBIA CITY THEATER Noah Byrd, Bear Talk, Jim Marcotte, 8 pm, free
📍 **CROCODILE** Pale Waves, INHEAVEN, 8 pm, \$15
📍 **EL CORAZON** Glacier Veins, Bogues, Crooked Teeth, 6:30 pm, \$10/\$12
THE FUNHOUSE The F-Holes, The Suicide Notes, The Tripwires, 9:30 pm, \$5/\$7
HIGH DIVE Down North, Northern Shakedown, DBST, 9 pm, \$10/\$12
HIGHWAY 99 Lisa Mann and Her Really Good Band, 8 pm, \$18–\$28
THE KRAKEN BAR & LOUNGE Phantom Racer, Coyote Bred, Everything Sux, 9 pm, \$7
LO-FI Ghost Light, 8 pm, \$12
LUCKY LIQUOR Knights of Trash, The Suicide Notes, Paper Dolls, 6 pm, \$5
LUCKY LIQUOR The Moonspinners, Aaiie, Organasm, 9:30 pm, \$7
NECTAR Moon Hooch, The Accidentals, BooBooLaLa, All Star Opera, 8 pm, \$15–\$25

LIVE MUSIC

📍 **BLACK LODGE** Pain Appendix, Interracial Sex, Obsidian Needles, Primordial Wound, Victim In Pain, 9 pm, \$5–\$10
DARRELL'S TAVERN Rachelle DeBelle & The Jamfest Miracles, Zach Waters Band, 9 pm–12 am, \$7
SUBSTATION The Somethings, McGee & The Lost Hope, Death Coach, 9 pm, \$8
DJ
CHOP SUEY House Party, 10 pm–2 am, free

ORA NIGHTCLUB Darude, Johnny Monsoon, WEB, 10 pm–2 am, \$28+
SHAKABRAH Cosmo's Dream, 8 pm, free
📍 **THE SHOWBOX** Jake Bugg, Nina Nesbitt, 9 pm, \$23
SLIM'S LAST CHANCE CHILI SHACK AND WATERING HOLE Bigfoot Accelerator, Shovel Heads, Wasted Breath, 9 pm
SUBSTATION Year of the Cobra, Kal-EI, Wizzerd, Witch Ripper, 8 pm, \$8/\$12
SUNSET TAVERN The Black Chevys, Bad Saint, Motus, 9 pm, \$10
TIM'S TAVERN The Rainiers, Eroder, Meece, 8 pm, \$7
VICTORY LOUNGE The City Hall, The Shifts, Hoshin, 10:30 pm

DJ

BRASS TACKS La Realeza Presents: Bloom, 10:30 pm–2 am, \$6/\$10
Q NIGHTCLUB Haute Sauce: Catch 24, Famous, U.No.Hu, Swervevwon, 10 pm–2 am, \$10
TIMBRE ROOM JK POP! Special Sakura-Con Edition, 10 pm, \$8/\$10

JAZZ

EGAN'S BALLARD JAM HOUSE Cabaret Month 2018, 7 pm, 9 pm, \$15–\$25
📍 **TRIPLE DOOR** Herb Alpert and Lani Hall, \$60–\$90

CLASSICAL/OPERA

📍 **AMC PACIFIC PLACE** The Met Live in HD: Così' fan tutte, \$18–\$27
BAINBRIDGE ISLAND MUSEUM OF ART Jherek Bischoff: By Land and By Sea, 7:30 pm, \$24 (sold out)
BENAROYA HALL ILLSLEY BALL NORDSTROM RECITAL HALL Ray Chen & Julio Elizalde in Recital, 2 pm
📍 **BENAROYA HALL S. MARK TAPER FOUNDATION AUDITORIUM** Seattle Philharmonic: The Fifth Evangelist, 2 pm, \$20/\$30
📍 **FIRST FREE METHODIST CHURCH** OSSCS: Stories From the East, 7:30 pm, \$10–\$25
WASHINGTON HALL Garfield Purple and White Gala, 6–10 pm, \$75

Sun 4/1

LIVE MUSIC

📍 **CHOP SUEY** The Bronx, No Parents, 7 pm, \$20/\$25
LANGSTON HUGHES PERFORMING ARTS INSTITUTE Wonder of Women Presents "Resurrection Wonder", 5–8 pm, \$30–\$75
NECTAR Tanya Stephens, The Yellow Wall Dub Squad, Highlife Band, DJ Redman, Zions Gate Sound, DJ Element, 8 pm, \$20/\$25
SUNSET TAVERN Baby Jessica, 100 Watt Horse, Flying Fish Cove, 7:30 pm, \$8
📍 **TRIPLE DOOR** Korbj Lenker, Clara Baker, 7:30 pm, \$15

Mon 4/2

LIVE MUSIC

📍 **BLACK LODGE** Pain Appendix, Interracial Sex, Obsidian Needles, Primordial Wound, Victim In Pain, 9 pm, \$5–\$10
DARRELL'S TAVERN Rachelle DeBelle & The Jamfest Miracles, Zach Waters Band, 9 pm–12 am, \$7
SUBSTATION The Somethings, McGee & The Lost Hope, Death Coach, 9 pm, \$8
DJ
CHOP SUEY House Party, 10 pm–2 am, free

JAZZ
★ 📍 **THE ROYAL ROOM** Earshot Jazz Presents: Golden Ear and Seattle Jazz Hall of Fame Awards, 6 pm, \$13/\$15

CLASSICAL/OPERA

BENAROYA HALL S. MARK TAPER FOUNDATION AUDITORIUM Enchanting China, 8 pm, \$40–\$120
📍 **BRECHEMIN AUDITORIUM** In the Mind's Eye: The Piano Music of Claude Debussy, 7:30 pm, free

Tues 4/3

LIVE MUSIC

CHOP SUEY Triathalon, Inner Wave, L. Martin, 8 pm, \$10/\$12
📍 **CROCODILE** Missio, Morgan Saint, 7:30 pm, \$15
HIGH DIVE Space Coyote, Slow Elk, Blazy G., Clairvoyeur, 8 pm, \$6/\$8
JAZZ ALLEY Lydia Pense and Cold Blood with Fred Ross, 7:30 pm, \$30.50
LUCKY LIQUOR Diversity of O.N.E., Mizere, Kurt Brodie, 7:30 pm, \$5
THE ROYAL ROOM Casa de la Trova Hosted by SuperSones, 8 pm, free
📍 **STUDIO SEVEN** Prong, Powerflo, Guests, 7 pm, \$17/\$20
SUNSET TAVERN Crystal & Quiet, Blkskn, Black Giraffe, 8 pm, \$8
📍 **VERA PROJECT** Mogee and the Lost Hope, La Fonda, Strawberry Mountain, 8 pm, \$8/\$10

Wed 4/4

LIVE MUSIC

CENTRAL SALOON Scenic Route To Alaska, Mike Edel, Hand In The Attic, 8 pm, \$5/\$10
CONOR BYRNE The Brooders, Guests, 8 pm, \$8
📍 **CROCODILE** Elohim, Yoshi Flower, 8 pm, \$16
JAZZ ALLEY Lydia Pense and Cold Blood with Fred Ross, 7:30 pm, \$30.50
📍 **SHOWBOX SODO** Chromeo, Phantoms, 8:30 pm, \$35–\$40
SUBSTATION Spacebag, ION, Turian, 8 pm, \$8
TIMBRE ROOM Hunter Gather, somesurprises, Scorpio and the Hunter, 8 pm, \$10
📍 **TRIPLE DOOR** Southern Avenue, 7:30 pm, \$18/\$20
VERA PROJECT Switch Hits: A Benefit for Rain City Rock Camp for Girls, 7 pm, \$10/\$12

CLASSICAL/OPERA

📍 **AMC PACIFIC PLACE** The Met Live in HD: Così fan tutte, \$18–\$27
THE ROYAL ROOM Gaelynn Lea, Arthur Anderson, 7:30 pm, \$10/\$12

Thurs 4/5

LIVE MUSIC

BARBOZA Sidewalks and Skeletons, IC3PEAK, Youryoungbody, MXMS, 8 pm, \$8/\$10
BLUE MOON TAVERN Vivian, Proud Dad, Nate Anderson, 9 pm, \$7
COLUMBIA CITY THEATER Sure Sure, Guests, 8 pm, \$12
📍 **CROCODILE** Riff Raff, DJ Afterthought, John Sisco, Podgeezy, DollaBillaGates, 2 Stoned, 8 pm, \$27.50
📍 **THE FUNHOUSE** Villain Off The Story, Deadships, We Gave It Hell, Anchor Point, 6:30 pm, \$12/\$14
HIGHLINE Hexheart, Tearful Moon, Lithium Dolls, 9 pm, \$10/\$15

THINGS TO DO → Music

THE KRAKEN BAR & LOUNGE

Pissed On, Florida Man, Impulse Noise, Bummer, 9 pm, \$7

📍 LASER DOME AT PACIFIC SCIENCE CENTER Live in the Laser Dome with Young Galaxy and DJ Stas THEE Boss, 8:30–11:30 pm, \$17

NECTAR SaQi, Subaqueous, Willdabeast, Madly in Dub, 7:30 pm, \$13/\$17

RENDEZVOUS An Evening with Blake Morgan and Tracy Bonham, 7 pm, \$12

THE ROYAL ROOM Vivian Leva & Riley Calcagno, 8 pm, \$12/\$15

SUBSTATION TBASA's Lo-Fi All Stars #100, 7 pm, \$8

SUNSET TAVERN Carina Lewis, Claire Michelle, MARBLE, 9 pm, \$8

TRACTOR TAVERN The Strypes, Guests, 8 pm, \$12

TRIPLE DOOR Edwin McCain, 7:30 pm, \$32.50/\$35

DJ

LUCKY LIQUOR In the Raw, 9 pm, free

Q NIGHTCLUB Field Trip 014: Shlump + X&G, 9 pm–2 am, \$12

CLASSICAL/ OPERA

★ UW MEANY THEATRE Simon Trpceski, 7:30 pm, \$47+

Fri 4/6

LIVE MUSIC

BARBOZA Monsterwatch, Dead Bars, Salt Lick, 7 pm, \$8/\$10

BLUE MOON TAVERN Circular Reasoning, Freudian Slurp, Ten Man Brass Band, 9 pm, \$8

CENTRAL SALOON Senior Fin, Great Spiders, Baby Jessica, 9 pm, \$5/\$10

📍 CHAPEL PERFORMANCE SPACE Things That Break, 8 pm, \$5–\$15

CHATEAU STE. MICHELLE Sessions: Bryan John Appleby, 8 pm, \$30

CLOCK-OUT LOUNGE Filastine & Nova's Seattle Goodbye, 9 pm–1 am

CROCODILE Weatherside Whiskey Band, Heels to the Hardwood, SuperMother, 8 pm, \$10

DARRELL'S TAVERN The Stacy Jones Band, Polly O'Keary & The Rhythm Method, 9 pm, \$10

📍 EL CORAZON The Maine, The Technicolors, 8 pm, \$22/\$25

FRED WILDLIFE REFUGE WAVES Presents: Forgotten Worlds, 9 pm–2 am, \$16

📍 FREMONT ABBEY The Pacific, Correo Aereo, 7:30 pm, \$8–\$12

HIGH DIVE Ten Miles Wide, Quiet, Patrick Galactic, 9 pm, \$10/\$12

HIGHWAY 99 Kalimba: The Spirit of Earth, Wind & Fire, 8 pm, \$20–\$30

KREMWERK Visions004: Kenney Glasgow, 10 pm–3 am

📍 NEPTUNE THEATRE I'm With Her: Sara Watkins, Sarah Jarosz, Aoife O'Donovan, 8 pm, sold out

Q NIGHTCLUB Hear/Say: Shiba San, 10 pm–2 am, \$16

THE SHOWBOX Boombox Cartel, 7 pm, \$23.50–\$26.75

SUBSTATION Ariel Storm, Blind Mountain Holler, Coyote Midnight, 8 pm, \$8

★ SUBSTATION ParisAlexa, Stas Thee Boss, Taylar Elizza Beth, Guayaba, Acacia The Queen, 8 pm, \$10/\$15

SUNSET TAVERN Acid Mothers Temple, Babylon, Fungal Abyss, 8:30 pm, \$15

TIM'S TAVERN Dead On Cue, Severhead, Evelyn's Casket, 9 pm, \$8

TRACTOR TAVERN The Swearengens, Jenny Don't & the Spurs, The Rainieros, 9 pm, \$10

📍 TRIPLE DOOR Neal Morse Band, 8 pm, \$30–\$40



★ VICTORY STUDIOS Band in Seattle: Industrial Revelation & The Flavr Blue, 7 pm, \$10

JAZZ

📍 THE ROYAL ROOM Earshot Jazz Presents: Kavita Shah & Francois Moutin, 7 pm, \$10–\$16

CLASSICAL/ OPERA

📍 MEYDENBAUER CENTER Sammamish Symphony Presents Russkaya Dusha! (The Russian Soul), 7:30 pm, \$10–\$20

RESONANCE AT SOMA TOWERS The Complete Songs of Edvard Grieg: The Norwegian Soul, 7:30 pm

Sat 4/7

LIVE MUSIC

20/20 CYCLE Briana Marela, LAKE, Ever Ending Kicks, 8–11 pm

📍 BALLARD HOMESTEAD The Righteous Mothers, Snake Suspenderz, 7:30 pm, \$20/\$25

BARBOZA Soft Kill, VOWWS, Choir Boy, 7 pm, \$13/\$15

BLUE MOON TAVERN Fruit Juice, Sunflower Sutra, Filthy FemCorps, 9 pm–1 am, \$7

COLUMBIA CITY THEATER Honor Hall, Wide Stance, Carbon Trap, 8 pm, \$10/\$12

📍 EL CORAZON Moose Blood, Lydia, McCafferty, 8 pm, \$19/\$21

THE FUNHOUSE Wimpy Rutherford and the Cryptics, 8 pm, \$8/\$10

★ HIGH DIVE Kelli Schaefer, Hotels, Von Wildenhaus, 9 pm, \$8/\$12

HIGHWAY 99 Kevin Selfe & The Portland Blues All-Star Big Band, 8 pm, \$20–\$30

LUCKY LIQUOR Ol' Doris, Merchant Mariner, Isaac Rother, Juicy Thompson, 9:30 pm, \$6

MCCAW HALL Not in Our Town, 2 pm, 8 pm, \$28–\$78

ORA NIGHTCLUB R&B LIVE: Seattle Edition with Love & Hiphop New York's Lil' Mo, 5–11 pm, \$25/\$75

📍 PHINNEY CENTER COMMUNITY HALL Seattle Folklore Society Presents Alice Wallace, 7:30 pm, \$18

SLIM'S LAST CHANCE CHILI SHACK AND WATERING HOLE The Navins, The Shaken Growlers, Swedish Finnish, 9 pm

📍 STUDIO SEVEN Pacific Northwest Spring Death Fest, 5 pm, \$12/\$15

TRACTOR TAVERN Big Something, Spyn Reset, 9 pm, \$12

DJ

NEUMOS SHAKE YA ASS, 9 pm, \$5

Q NIGHTCLUB Haute Sauce: Deejay Theory, 10 pm–2 am, \$10

SUBSTATION Seattle Psy Ops Three Year Anniversary: Khromata, 9 pm–3:59 am

SUNSET TAVERN Emo Dance Party, 9:30 pm, \$10

TIMBRE ROOM Proximity: Dado, Agate, Shtickykeys, Nofux Gibbons, 10 pm–2 am, \$8

JAZZ

★ UW MEANY THEATRE Diego El Cigala, 8 pm, \$47+

CLASSICAL/ OPERA

📍 FOSTER PERFORMING ARTS CENTER Rainier Symphony: Dark Dreams, 3 pm, 7:30 pm, \$12/\$17

📍 THE ROYAL ROOM Tangled Rainbows Play Messiaen's "Quartet for the End of Time", 5 pm, by donation

Sun 4/8

LIVE MUSIC

BARBOZA Geographer, 8 pm, \$16/\$18

📍 CROCODILE The Pizza Pulpit Monitor, Rasheed Smiley, 6:30 pm, free

HIGH DIVE The Sinbound, Muff Buff, Liquor Jacket, 8 pm, \$6/\$8

📍 LUCKY LIQUOR Simple Minded Symphony, Mister Blank, The Big News, 8–11 pm, \$7

MCCAW HALL Not in Our Town, 2 pm, 8 pm, \$28–\$78

NEUMOS Tito's Handmade Vodka's 21st Birthday & KEXP Benefit with STRFKR, 8 pm, \$10

📍 THE SHOWBOX An Evening with Amanda Palmer and Jason Webley, 8 pm, \$25/\$28

TRACTOR TAVERN Mt. Joy, 8 pm, \$12

📍 TRIPLE DOOR Anders Osborne, Todd Park Mohr, 5 pm, 8 pm, \$35–\$50

CLASSICAL/ OPERA

📍 BENAROYA HALL ILLSLEY BALL NORDSTROM RECITAL HALL Seattle Baroque Orchestra: The Splendor of Dresden, 2:30 pm, \$20–\$40

📍 FOSTER PERFORMING ARTS CENTER Rainier Symphony: Dark Dreams, 3 pm, 7:30 pm, \$12/\$17

Mon 4/9

LIVE MUSIC

📍 THE FUNHOUSE Detour, Marrowstone, Dismal Thinkings, Pinebreaker, 7:30 pm, \$8/\$10

📍 SHOWBOX SODO The Neighborhood, HEALTH, Field Medic, 8 pm, \$32/\$34

DJ

CHOP SUEY House Party, 10 pm–2 am, free

JAZZ

THE ROYAL ROOM Pete Zimmer Quartet, 8 pm, \$10

CLASSICAL/ OPERA

CHRIST EPISCOPAL CHURCH The Instrumental! Air de Cour, 7 pm, \$15–\$25 suggested donation

Tues 4/10

LIVE MUSIC

📍 EL CORAZON Rell Be Free, Diveyede, Nic Masangkay, Empire Justice, What Have May, 8 pm, \$8/\$12

📍 THE FUNHOUSE Nina Diaz, Wild Moccasins, 8:30 pm, \$12/\$15

HIGH DIVE The Evergreen Shakers, The Drunken Hearts, Guests, 8 pm, \$6

LUCKY LIQUOR Les Lullies, Tough Times, Shaolin Hunks, 9 pm, \$7

📍 NEUMOS Marc E. Bassy, 8 pm, \$22–\$60

SUNSET TAVERN Young-Chhaylee, Datenite, Stephanie Mae, 8 pm, \$8

TRACTOR TAVERN Marty O'Reilly & The Old Soul Orchestra, The Riverside Folk, 8 pm, \$12

JAZZ

★ 📍 TRIPLE DOOR Branford Marsalis Quartet, 7:30 pm, \$75–\$90

Wed 4/11

LIVE MUSIC

BARBOZA Cavalerie, D'Vonne Lewis' Limited Edition, Tim Carey, Dylan Hayes Electric Band, 8 pm, \$10

HIGH DIVE Fall City, Damn The Flood, Elizabeth Better, 8 pm, \$6/\$8

SUBSTATION Kled, Lark Vs. Owl, MuerteMen, 8 pm, \$8

SUNSET TAVERN The Salmonberries, Carlene Crawford & The City Lights, Laryssa Birdseye, 8 pm, \$10

TRACTOR TAVERN The Li'l Smokies, The Warren G Hardings, Mapache, 8 pm, \$17

DJ

TIMBRE ROOM OPAL, 8 pm–1 am, \$7

JAZZ

★ 📍 TRIPLE DOOR Branford Marsalis Quartet, 7:30 pm, \$75–\$90

NEUMOS COMING UP NEXT

THURSDAY 3/29

THE SWORD KING BUFFALO

FRIDAY 3/30

THE GO! TEAM SKATING POLLY

SATURDAY 3/31

BATHS NO JOY + SASAMI ASHWORTH

SUNDAY 4/1

NEIL HILBORN MANY ROOMS

SUNDAY 4/8

STRFKR

THURSDAY 4/12

WIFISFUNERAL KESHAWNTHEKING + MR. NICENICE + SNEAKGUAPO

SATURDAY 4/14

FEEL GOOD INC. - SOUL TRAIN NIGHT

SUNDAY 4/15

CHROME SPARKS X MACHINEDRUM ELA MINUS

TUESDAY 4/17

FRANKIE COSMOS IAN SWEET + SOAR + DECKARD'S TROLL PARADE

BARBOZA COMING UP NEXT

FRIDAY 3/30

SPENCER GLENN BAND DECENT AT BEST + ANCIENT ROBOTZ

TUESDAY 4/3

DURAND JONES & THE INDICATIONS

WEDNESDAY 4/4

SOCCER MOMMY MADELINE KENNEY

THURSDAY 4/5

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Friday, March 30

SUPRESSION

Acid Feast

Sidetracked

PWWMA

Ruptured

Silence

9PM \$10

Tuesday, April 3

CHILDREN

At The Heart Of The World, Chrome Corpse, Night Terrors, 9PM \$12-\$14

Wednesday, April 4

TRIVIA FUNDRAISER

FOR VITAL ACTION PROJECT

7PM FREE

Thursday, April 5

MECHANISMUS PRESENTS:

HEX HEART

Tearful Moon

Lithium Dolls

9PM \$10-\$15

Friday, April 6

ANNEX

Arcane, Medusa Stare,

Profit Prison

9PM \$10

Wednesday, April 11

K. HUDSON

Seaside Tryst

Plat3

9PM \$8

Friday, April 20

WHORES

Helms Alee

Future Usse

He Whose Ox Is Gored

9PM \$15-\$17

Sunday, April 22

DAS MÖRTAL

Shades-Triangle

Wolftron

8PM \$12-\$15

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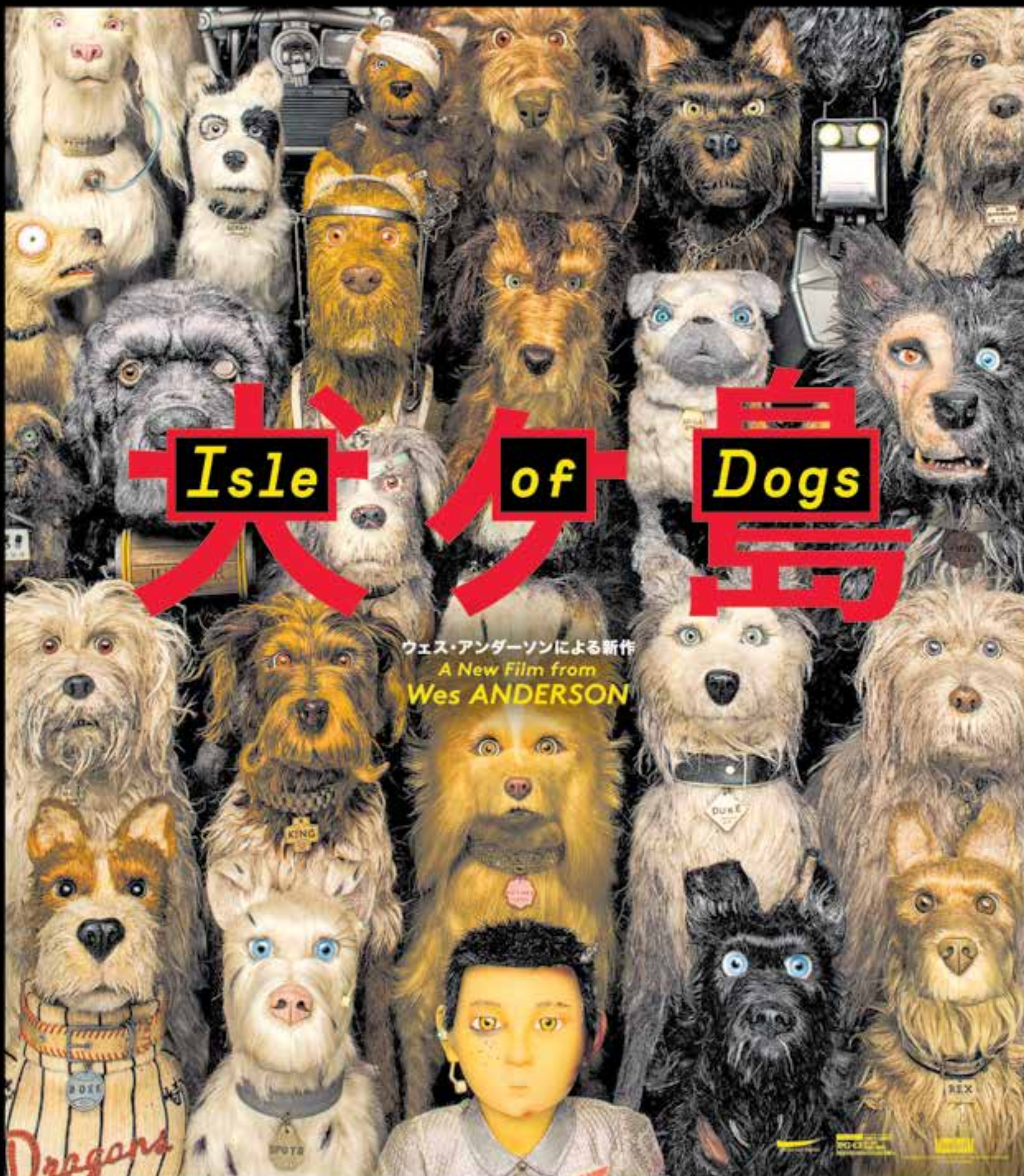
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Lynn Shelton's Best Sex Scene

A Q&A with the Seattle director about her new film, *Outside In*, starring Edie Falco and Jay Duplass.

BY JAKE UITI

Outside In is the new film by Seattle director Lynn Shelton. It's about a convicted felon reentering society in his former hometown in Snohomish County. But the movie—which stars Edie Falco as Carol, a schoolteacher, and Jay Duplass as Chris, an ex-con—is also about the fleeting and changing nature of human connections, generation gaps, and the difficulty of parsing passion from love. *Outside In* is Shelton's seventh feature.

How did you decide to make *Outside In*?

I started in a very impractical place, which is what I usually do. Which is just asking: Where is my heart's desire leading me? What's a character, a relationship, or a story line that I can get passionate about and devote myself to?

For this film, Jay Duplass was the starting point. I came to him with this very nascent idea about these two characters: a guy who

OUTSIDE IN just got out of prison after
dir. Lynn Shelton 20 years who's fallen in love
SIFF Cinema with his English teacher who
Uptown has kept him alive mentally
and spiritually while he was inside. Then
the two of them have to deal with it as he
reenters life.

What made you want to explore the themes in this film?

The movie is about prisons in many ways. About Chris literally being in prison for 20 years, about Carol and how she has impris-



Edie Falco plays a teacher whose former student falls for her after he gets out of jail.

oned herself, boxed herself into this place where she feels like she's made her bed and now she has to lie in it.

I've always been drawn to relationships

that weren't supposed to happen. We're told we're only supposed to be friends with or in love with certain kinds of people. That there's a specific set of people we're supposed to re-

late to. But you can have a true soul connection with somebody across those boundaries.

Chris is searching for reentry in a town that's kind of dying. Most of your films are set in urban places. Why did you want to explore rural America?

I definitely wanted to make a film that wasn't set in an urban environment, set not in an economically successful environment. I felt a deep urge to find a place where you felt the struggle of the humans living there a little bit more.

Edie Falco is so good at face acting!

I didn't have any idea how huge her eyes were! They're these big, giant blue pools. After one of the scenes, Jay said to me, "Lynn, we have a secret weapon for our film: Edie's face!"

Were you holding the camera during that super hot sex scene?

I was not holding the camera. I was right there, though. I have to say, that scene, I don't know if I've ever been prouder of a scene that I directed before. I love that scene. It all happens basically in one shot. We did probably four takes. Jay and Edie were great and game and wonderful. And talk about Edie's face! Everything was happening in microseconds on her face. You feel everything she's feeling. ■

Director Lynn Shelton will be in attendance at SIFF Cinema Uptown for a Q&A on Fri April 6 after the 6:30 p.m. screening.

A Bad Night in Tunisia

Beauty and the Dogs is the first outstanding film I have seen in 2018.

BY CHARLES MUDEDE

This is the first outstanding film I have seen in 2018. It's set in Tunisia, has nine chapters (each composed of one take), happens over one night, and concerns the rape of a young woman, a university student named Mariam (Mariam Al Ferjani). Actually, the film is not so much about the rape as it is about Mariam's dogged effort to report it and make it official. Everything is against her.

She first goes to a hospital to obtain evidence of the rape. But to do this, to examine her, the doctor needs a report from the police. But her ability to obtain such a report is complicated by the fact that the rapists are police officers. The men and women who work at the police station do everything

they can to discourage her from reporting the crime.

They call her a slut, they physically threaten her, they go on and on about how the fight against terrorism and keeping social order is more important than her puny

BEAUTY AND THE DOGS
dir. Kaouther Ben Hania
SIFF Film Center

complaint, they recommend that she go back to the university, sleep, and think

deeply about her position. A report would inform her father about the rape, and this would bring her and her family more suffering than the rape itself. Mariam's whole future is at stake.

Mariam, nevertheless, persists. She wants the report and the medical exam-

ination. It's fixed in her mind to transform this personal tragedy into a public one. And here we see the greatness of *Beauty and the Dogs*. The director, Kaouther Ben Hania, exposes the rape's social dimension and what it means for the country that launched the Arab Spring in 2010.



What's seen at the end of Mariam's nightmarish odyssey are the half-baked

results of a democratic movement that toppled her country's dictator and demanded the freedoms of citizenship. This revolution will not be complete until Mariam's rights as a citizen—or *citoyen*, a French word that has, as Walter Benjamin once pointed out, a "distinctly revolutionary connotation"—are fully registered by her society.

Mariam is not ostensibly a rebel or a feminist. She is often frightened, she is in a state of shock, and she is sometimes wanting to give up and submit to the powers that be. But if she does submit, then the crime, the rape, is isolated. She will have to deal with it on her own.

And why should she have to endure it alone? Rape is the product of societal attitudes toward women and their worth. Everyone wants her to keep it private, but her effort to register the rape is precisely to make it a matter of public record. If it is public, then everyone has to deal with it. The individual, the hero of American freedoms and democracy, is, in this brilliant work, forced to be an enemy of the state. ■

<p>NOW PLAYING: FRI MAR 30 - THU APR 5</p>		
 MAR 30 - APR 5 SIFF Cinema Uptown	 OPENS APR 6 SIFF Cinema Uptown	
EGYPTIAN 805 E PINE ST SEATTLE, WA 98122	UPTOWN 511 QUEEN ANNE AVE N SEATTLE, WA 98109	FILM CENTER SEATTLE CENTER NORTHWEST ROOMS
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<p>The CENTRAL COMEDY SHOW</p> <p>THE CENTRAL COMEDY SHOW</p>		 <p>SHRIEK: WOMEN IN HORROR</p>	

THINGS TO DO → *Film*

Top Picks

FRI MARCH 30



'Dark City'

Alex Proyas has a reputation for making really great bad films. He directed the marvelously awful *The Crow* (the film that killed Bruce Lee's son, Brandon Lee), the polished but nonsensical sci-fi thriller *I, Robot*, and the magnificently messy *Dark City*, a 1998 film that will never get old. Bad rarely gets better than *Dark City*, which is also a sophisticated work of urban theory. The city in the movie is weirdly alive and constantly changing. The hero keeps waking up in new surroundings. Bad, bald, pale men rule this very strange world. (MoPOP, 7 pm, \$14.) **CHARLES MUDEDE**

OPENING FRI MARCH 30



'Ready Player One'

A virtual-reality odyssey about a poor kid in a dystopian slum who follows a digital bread-crumbs trail of pop-culture references and video games to seek a treasure devised by an enigmatic wizard who is equal parts Willy Wonka, Steve Jobs, and Dungeon Master from the old *Dungeons and Dragons* cartoon. This is the kind of film with which Steven Spielberg will forever be associated, no matter how many *Munichs*, *Lincolns*, *Amistads*, and *Schindler's Lists* he cranks out. The question is: Can he still tap into the eternal 12-year-old infinite adventure that animated so many of his most memorable works, or is this going to be like your grandpa taking you roller skating at the

laser dome? Based on the trailer, it's tough to say, though the effects look killer, and the wizard guy is played by Mark Rylance, who is almost certainly the greatest living actor. Still, there lurks in the voice-over a vague threat of the same misbegotten futurism you see in films like the original *West-world*, *Rollerball*, and that great *Mr. Show* parody *Streakdome '97*. Still, I lean toward faith (or maybe it's hope?) that the director of *Jaws*, *Raiders of the Lost Ark*, *E.T.*, and *Jurassic Park* has a late masterpiece in him. (*Wide release.*) **SEAN NELSON**

APRIL 2-30

Silent Movie Mondays

On a recent podcast, Janice Min, the woman credited with transforming *Us Weekly* from a C-minus *People* magazine clone into a culture-defining celebrity news faucet in 2002, observed that the Paris Hilton/Lindsay Lohan era, which Min helped inscribe, now feels like a very long time ago, all but forgotten. It's a strange parallel to the lingering devotion a small number of viewers keep for the first generation of film actors, who, like nearly all humans, even the most famous, are largely forgotten by the world. I know that going to a silent movie, much less a month's worth of them, sound like medicine to most people, but this series is a true joy. The majesty of the Paramount Theatre is on full display, as is the glory of the Wuritzer organ accompaniment. And seeing the films really does feel like time travel. The grammar, pace, and style are simultaneously fascinating and obscure, but the faces are a straight, vivid line from a century ago to right now. This year's series focuses on the great female stars of early cinema: Marion Davies—unfairly maligned by *Citizen Kane*—in *The Patsy* (April 2), Pola Negri in *A Woman of the World* (April 9), Gloria Swanson in *Stage Struck* (April 16), Mary Pickford in *Little Annie Rooney* (April 23), and Colleen Moore in *Ella Cinders* (April 30). (Paramount Theatre, Mon, \$10/\$38.) **SEAN NELSON**

APRIL 6-10

'12 Monkeys'

Terry Gilliam's *12 Monkeys* was inspired by Chris Marker's *La Jetée*, a 28-minute film that's composed entirely of still images and has an opening—the noise of jet engines, a soaring Russian choral piece—that sounds exactly like the end of the world. *La Jetée* is also the greatest film ever made, and it must be watched (on YouTube)

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THINGS TO DO → *Film*

before watching Gilliam's *12 Monkeys*, which borrows from it the themes of madness, memory, time-travel, and extinction-level catastrophe. *12 Monkeys*, which was released in 1995, also stars Bruce Willis in his prime. (Central Cinema, \$2-\$10). **CHARLES MUDEDE**

APRIL 6-13

'The China Hustle'

This documentary is outstanding for two reasons. One is its style (it has the look, feel, and pace of a Hollywood heist thriller). The other reason is its a substance, which concerns a side of the Chinese economy that's rarely discussed or filmed. Most Americans still think of China as one big factory, as a place that makes stuff like our toys, iPhones, and knickknacks. But this is only one part of its economic picture. China has also entered casino capitalism, and this documentary captures that transition and all the madness and excesses that go with it. The thing to keep in mind is that it's almost impossible to make money in an honest way on the stock market. If you want to get rich quick, then rules have to be bent or broken. In the case of *The China Hustle*, the rules are bent and bent and bent. Despite all of the scamming that's going on, no laws are actually broken. Jed Rothstein, the documentary's director, is not exposing crooks, but all that is crooked about casino capitalism. When China crashes, the whole world will really feel it. (Northwest Film Forum, \$12.) **CHARLES MUDEDE**

SAT APRIL 7

Wonder Woman: Herstory of a Heroine

Gal Gadot was a brilliant Wonder Woman, representing the latest capable actor to take on and master the role of arguably the most

iconic female superhero of all time. The Amazon warrior who's guileless yet wise beyond her years, and possesses superhuman strength, speed, durability, longevity, and a helpful set of tools—indestructible bracelets and Lasso of Truth included—is the subject of this talk led by pop culture historian and self-proclaimed "local geek girl" Jennifer K. Stuller. She'll trace the cinematic history and evolution of the heroine for the last 45 years, beginning with Wonder Woman's screen debut (as played by Cathy Lee Crosby) in the



1974 film, through the 1970s-era live-action show starring cool blue-eyed Lynda Carter, various animated characterizations, the never-aired 2011 pilot featuring Adrienne Palicki, and of course the 2017 blockbuster starring Gadot. Stuller will show and discuss clips, and, according to the press release, "provide cultural, social, political, and historical context—deepening our understanding of the character and her significance in the pop culture pantheon." Cosplay is encouraged. (SIFF Film Center, noon, \$20.) **LEILANI POLK**

MORE StrangerThingsToDo.com

Short List

- After Louie**
Northwest Film Forum,
Thurs March 29,
7:15 pm, \$12

**Alfred Hitchcock's
Britain**
Seattle Art Museum,
Thurs, 7:30 pm, \$9/\$78,
through May 17

Annihilation
Wide

**Best of the
44th Northwest
Filmmakers' Festival**
Northwest Film Forum,
Wed April 11, 7 pm, \$12

Black Panther
Wide

**Cadence: A Video
Poetry Festival**
Northwest Film Forum,
April 5-26, \$16-\$260

Call Me by Your Name
Varsity Theatre

The Death of Stalin
SIFF Cinema Egyptian,
\$11/\$14

Fail to Appear
Northwest Film Forum,
Wed April 4, 7:30 pm, \$12

Foxtrot
AMC Seattle 10,
opening Fri April 6, \$15

Gemini
SIFF Cinema Uptown,
opening Fri April 6,
\$11/\$14

- Howl's Moving Castle**
Central Cinema, March
30-April 2, \$5-\$10

The Intestine
Northwest Film Forum,
Thurs April 5, 7:30 pm, \$12

Isle of Dogs
SIFF Cinema Uptown,
\$11/\$14

Leaning into the Wind
Northwest Film Forum,
\$12, through March 30

Pacific Rim: Uprising
Wide

A Quiet Place
Wide, opening Fri April 6

Raising Arizona
Central Cinema,
March 30-April 2, \$5-\$10

Ramen Heads
SIFF Cinema Uptown,
opening Fri March 30,
\$11/\$14

The Road Movie
Ark Lodge Cinemas,
Thurs March 29,
7 pm, \$12

**Saturday Morning
Cartoons: Ernest et
Celestine**
SIFF Cinema Uptown,
Sat March 31, 11 am, \$10

**'Showgirls' with David
Schmader**
Triple Door, Tues April 3,
7:30 pm, \$20/\$25

**Shriek: A Nightmare
on Elm Street**
Central Cinema,
Wed April 11, 7 pm, \$10

**Star Trek IV:
The Voyage Home**
Central Cinema,
April 6-9, \$5-\$10

A Wrinkle in Time
Wide

Early Warnings

BYDESIGN FILM FESTIVAL Northwest Film Forum, April 12-15, free-\$12

LEAN ON PETE SIFF Cinema Egyptian, opening Fri April 6, \$11/\$14

LANGSTON HUGHES AFRICAN AMERICAN FILM FESTIVAL Langston Hughes Performing Arts Institute, April 14-15

AVENGERS: INFINITY WAR Wide release, opening Thurs April 26

DISOBEDIENCE Wide release, opening Fri April 27

THINGS TO DO → Food & Drink

Loving Lecōsho

Harbor Steps' best restaurant is so good,
I ate here alone on my birthday.

BY CHARLES MUDEDE

Seattle has many contradictions. One of them is Harbor Steps.

It was developed by a civic-minded member of the Bullitt family and inspired by a European sense of ideal of public space. But Harbor Steps is also the core of some of the most expensive properties in this state. The few people with the means to live here are right next to an area whose egalitarian principles are the opposite of those that generate and maintain wealth. The guiding idea was something like Rome's Spanish Steps, and in many ways Harbor Steps realized this vision: It's democratic and popular and functional.

This contradiction is on my mind when I walk down the steps across First Avenue from Seattle Art Museum. Where the steps intersect with Post Alley is a restaurant that I love, Lecōsho. Not only does the food here agree with me, but the space's north-facing windows do too—the way they seem to fly above the falling steps.

Because the sun sets directly in front of Harbor Steps, the twilights in the wood-

At twilight, the place is bathed in a goldish light reminiscent of *Blade Runner*.

rich restaurant are phenomenal. When the dying light gets too bright, the panels are pulled down, and the place is bathed in a goldish light that recalls the light in the *Blade Runner* scene that occurs in the Mayan-pyramid-like tower.

I usually order the pork sausage at Lecōsho. It is served with one of the greatest legumes ever produced by nature, lentils du puy. The sausage is made in the restaurant, its meat from an animal raised not too far from the city. A sliced soft-boiled egg rests on the dark-brown lentils and in the curve of the sausage, which is also dark-brown. The same goes for the beef short ribs, which has a slab of marbled dark-brown meat served in an equally dark-brown sauce. This beef is prepared to perfection. Its rich juices must be sucked out before it is chewed.

The house red wines here are always good. Lecōsho is a red-wine restaurant.



PHOTOS BY KEVIN OBIS

The sausage is made in the restaurant, its meat from an animal raised not far from the city.

had Oregon lamb cassoulet instead of the grilled sausage—I began thinking about my surroundings. Eating good food is like reading a good book: It demands your full attention. I noticed the twilight filtered by the panels had a color I could not readily define. The food, the wine, even the salad had a darkness that I savored, and so did the sky. Smoke from the fires of climate change was smothering the light of the sun that day.

More recently, I stopped by Lecōsho on my birthday. I wanted to eat there all by myself. That is how much I dig this place. I thought that the best way to commemorate the day I was born was not with other people talking about this and that but in the silence of consuming this restaurant's rich foods and wines. ■

Top Picks

MARCH 30–31



MOBILE FOOD RODEO

Grilled Cheese Grand Prix

April is National Grilled Cheese Month—who knew? To usher in 30 days of gooey, crispy sandwiches, this fromage-filled festival from the Dairy Farmers of Washington and Mobile Food Rodeo will bring together food trucks, restaurants, and pop-ups offering 30 different variations on the melty, golden-crisped comfort food staple in addition to wine, cider, and craft beer. If that's not decadent enough, there's also a tomato soup dipping station from PCC, a Beecher's mac and cheese bar, and a Bloody Mary bar. (*Magnuson Park Hangar 30, \$35–\$75.*) JULIANNE BELL

SAT MARCH 31

Georgetown Bites 2018

Known for being Seattle's oldest neighborhood, gritty, industrial Georgetown is quietly becoming a culinary destination, with a high concentration of under-the-radar gems. Consider: the cask-aged beer of Machine House Brewery, the fiery hot chicken of Sisters and Brothers, the cured meats of Hitchcock Deli, and the beer-battered, deep-fried tacos of El Sirenito, to name a few. At this annual spring food walk, you can scoop up all those and other offerings from more than 30 different vendors, like the artisan confections of Fran's Chocolates and the upscale vegetarian pub fare of Georgetown Liquor Company. (*Georgetown, 11 am–4 pm.*) JULIANNE BELL

Midnight Mecca: Boharat

For their new Tastemakers collaboration series, Seattle Chocolate's globally inspired jcoco line has teamed up with some of the most exciting culinary influencers in Seattle, including Chera Amlag of Hood Famous Bakeshop, whose Filipino-flavored confections like ube cheesecake have garnered a cult following; Amanda Reed, rising-star bartender and beverage director of Heartwood Provisions; and Tarik Abdullah, a former contestant on *The Taste* whose recurring pop-ups Morning Star Brunch and Midnight Mecca have become some of the city's most sought-after events. To kick off the series, Abdullah (dubbed “the Spice Man” for his way with seasoning) is hosting a special edition of his Midnight Mecca pop-up called Boharat at jcoco's tasting room. Named after a warming Arabic spice blend, the five-course tasting menu will explore “various cacao and chocolate regions across the globe,” including Brazil, Ecuador, Mexico, Cameroon, and the Ivory Coast. (*Seattle Chocolates, Tukwila, 7:20 pm, \$165.*) JULIANNE BELL

SUN APRIL 1

Easter Brunch at Serafina

After a winter of heavy, hearty root veggies and greens, the light, luminous flavors of spring—like rhubarb, cherry, fava bean, and asparagus—are eminently welcome. To that effect, Serafina chef Christian Chandler has



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THINGS TO DO → Food & Drink



composed a two-course prix-fixe Easter brunch with the best of the season in mind, including smoked pork belly with local cherries, ras el hanout, pistachio butter, and quail egg; brioche French toast with rhubarb jam, maple-vanilla whip, and house sausage; and porchetta hash with green garlic, spring onion, salsa verde, and a sunny side up egg. Musician Pasquale Santos will regale brunch-goers with contemporary violin, and, should the weather prove to be suitably clement, the restaurant's lush, romantic secret-garden patio will also be open. (Serafina, 9:30 am–2:30 pm, \$35.) JULIANNE BELL

APRIL 2–19



Seattle Restaurant Week

Frugal gourmands everywhere rejoice over this twice-yearly event, which lets diners tuck into prix-fixe menus at more than 165 different restaurants hoping to lure new customers with singularly slashed prices: Three courses cost a mere \$33, and many restaurants also offer two-course lunches for \$22. It's an excellent opportunity to feast like a high roller at an accessible price point and cross off some otherwise spendy establishments on your food bucket list, including critically acclaimed restaurants like Tilth, Agrodolce, and Lark. (Various locations, Sun–Thurs.) JULIANNE BELL

Short List

Fourth Annual Masonry Farmhouse Beer Festival The Masonry, Sat April 7, 1–5 pm, \$100–\$130	Oyster Madness Pearl Bar and Dining, through March 30	Seattle I.P.A. Fest WithinSodo, Thurs March 29, 6–9 pm, \$30	Stoup Brewing Dinner Delancey, Mon April 2, 6:30–9:30 pm, \$85 (sold out)
Raised Doughnuts Cooking Class Pike Place Market Atrium Kitchen, Sat March 31, 10 am–1 pm, \$55 (sold out)	Sip + Slide Fremont Foundry, Sat April 7, 1 pm, \$35–\$100	Spring Wine Festival Historic Port of Anacortes Warehouse, Sat April 7, 12–5 pm, \$55–\$80	Vegfest 2018 Seattle Center Exhibition Hall, April 7–8, 10 am–6 pm, \$9

Early Warnings

LEAVENWORTH ALE-FEST Leavenworth Festhalle, April 20–21, \$20–\$40
COCHON555 Fairmont Olympic Hotel, Sun April 22, 4–7:30 pm, \$130–\$200
AN EVENING WITH NIGELLA LAWSON Palace Ballroom, Tues April 24, 6:30 pm, \$75
BACON AND BEER CLASSIC Safeco Field, Sat April 28, 12 pm, \$59–\$115
CHEESE AND MEAT FESTIVAL McCaw Hall, Sat April 28, \$35–\$145

THROUGH SUN APRIL 8

Plate of Nations

Every year, Plate of Nations presents a two-week-long opportunity to avail ourselves of the rich and varied cuisines of Rainier Valley, with shareable plates priced at \$20 and \$30. This year, 14 restaurants are participating, with Mexican, Chinese, Peruvian, Mediterranean, Ethiopian, Eritrean, Vietnamese, and more represented in the mix. Highlights include Szechuan food from the newly opened Little Chengdu, smoky Peruvian charcoal-roasted rotisserie chicken from Big Chickie, inimitable tacos from Tacos Chukis, and authentic Ethiopian food from Cafe Ibex. Angela Garbes once wrote about this event: “If you’ve never been to Cafe Ibex... you’re missing out on some of the best food in town. South Seattle is where it’s at. Catch up.” (Various locations.) JULIANNE BELL

MORE StrangerThingsToDo.com

New Bars & Restaurants

BALLARD Trailbend Taproom Neighborhood taproom with pizza 1118 NW 50th St	MADISON VALLEY Petite Galerie Modern French and New American fare 3131 E Madison St, Suite 100
BELLTOWN Babirusa Re-opening of beloved bar 2319 Second Ave	PIONEER SQUARE RPM Pizza and Records Reopening of vinyl-themed pizzeria under new ownership 240 Second Ave S, Suite 102
CAPITOL HILL Intrigue Chocolate and Coffeehouse Cafe with chocolate, coffee, and pastries 1520 15th Ave	General Porpoise Doughnuts New location of Renee Erickson's doughnut and coffee shop 401 First Ave S
DOWNTOWN Pasta Casalinga Rustic Italian restaurant with freshly extruded pasta 93 Pike St #201	RAINIER VALLEY Little Chengdu Noodle house with Szechuan-style small plates 2815 S Hanford St
FREMONT Esters Enoteca Casual restaurant and wine bar 3416 Fremont Ave N	REDMOND District One Saigon Saigon-inspired street food from Pho Cyclo Cafe owner 2720 152nd Ave NE #150
GREEN LAKE Lunchbox Laboratory New location of eclectic burger joint 7200 East Green Lake Dr N	



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BY BRENDAN EMMETT QUIGLEY

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63						64							65	66
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70						71				72				

- ACROSS**
1. Begin to swarm
 6. Stale
 9. Awkward shiver
 14. Noah's great-grandfather
 15. Spot for current events?
 16. Muppet in a striped shirt
 17. Shabbiness
 19. British film icon Michael
 20. Important and often arrogant person
 22. "___ have to?"
 23. Comparative words
 24. Ending for Senegal
 25. One of the golfers in the Big Five Era
 28. Rapper born Park Jae-sang
 30. Territory split up during perestroika: Abbr.
 32. Qatar's capital
 34. Problems with the ticker
 40. Batshit
 42. Dana Loesch is its spokes-person
 43. "Let's move!"
 44. Jimmy Carter's secretary of state
 47. "Jane the Virgin" star Rodriguez
 48. Superlative ending
 49. Weight lifter's nos.
 51. Blue overhead
 52. QB Prescott
 54. Duet number
 57. Sci-fi regulars, briefly
 59. Rome's founders
 63. Stares at
 64. One who always comes clean
 67. Promotional piece
 68. Water holder
 69. Legal
 70. Humana rival
 71. Goose Island drink
 72. Stocking material
- DOWN**
1. Embarrassed
 2. Singular opening?
 3. Have a quick bite
 4. Somewhat bitter
 5. House party?
 6. "Astro Boy" creator Tezuka
 7. Fancy lens
 8. Laundry load
 9. Religious subgroup
 10. Mecca facer's spot
 11. Ill feeling
 12. From that time
 13. Mousy
 18. "Billy Breathes" jam band
 21. Sunrise direction
 25. Head start, say
 26. Deafening
 27. Entertainer who makes a big splash?
 29. Urges
 31. Pleased with oneself
 33. Big name in women's sportswear
 35. Ham's boat
 36. Fence post part
 37. Some city bonds, briefly
 38. Place to see camels
 39. "Take your coat off"
 41. Some Narcan cases, briefly
 45. Pooches
 46. Film critic who was the subject of the documentary "Life Itself"
 50. Bill Hader "SNL" role
 52. Animal that "gits along"
 53. Charm
 55. Comedian Sykes
 56. NBA legend who released \$500 in cash attached to balloons for his 46th birthday
 58. How you might feel if you see Gargamel slip and fall in a big mud puddle
 59. "The Godfather" composer Nino
 60. Annapolis coll.
 61. Titled British woman
 62. Close up
 65. Back in the day
 66. Boy toy?

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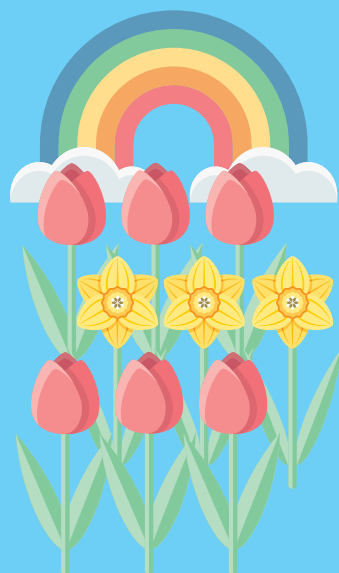
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